FREE

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BYO RECORDS

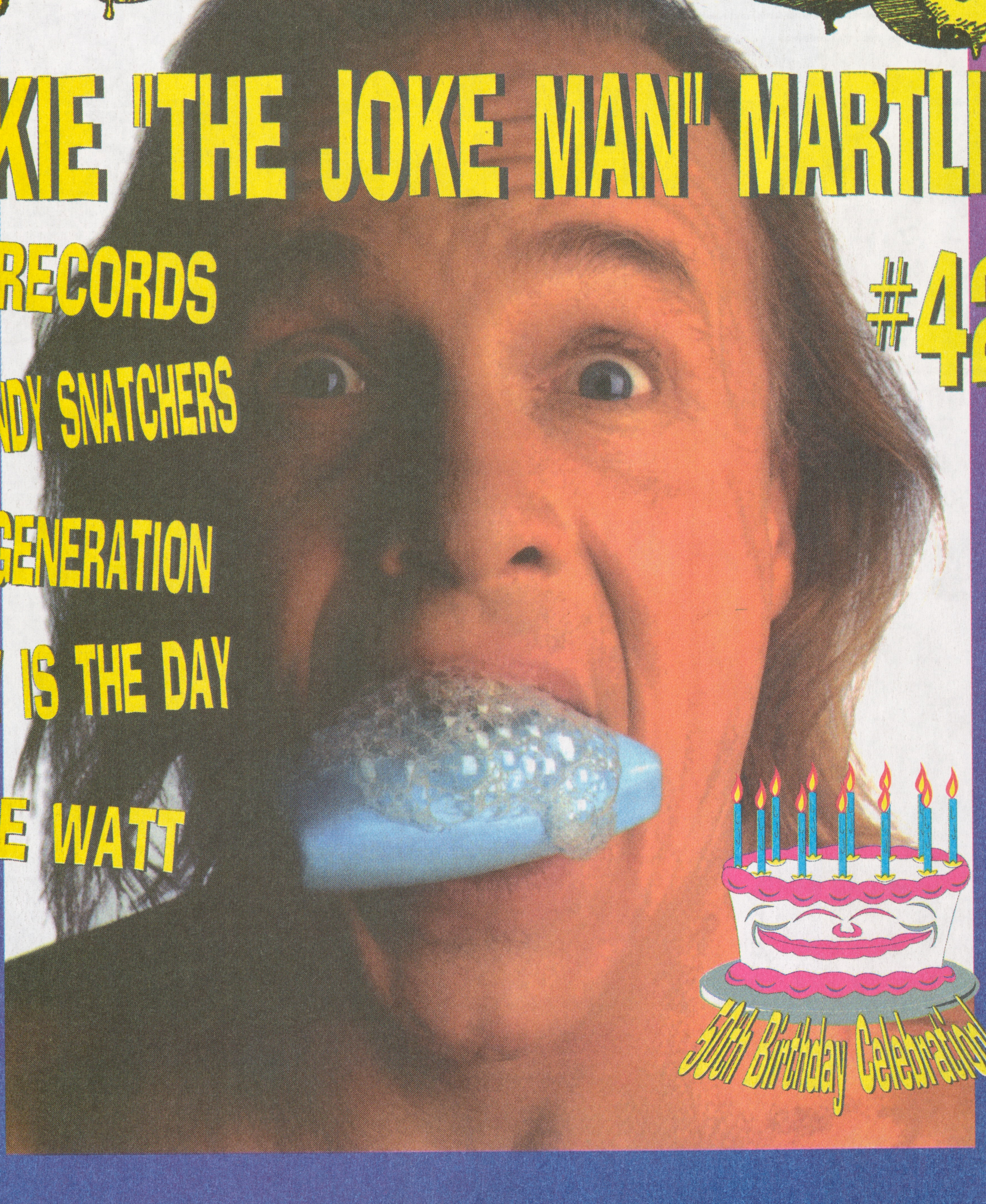
THE CANDY SNATCHERS

LATEX GENERATION

TODAY IS THE DAY

MIKE WATT

#42



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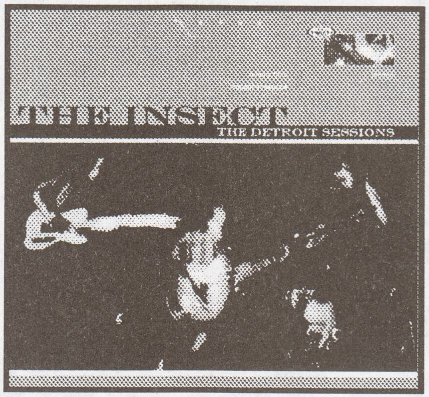
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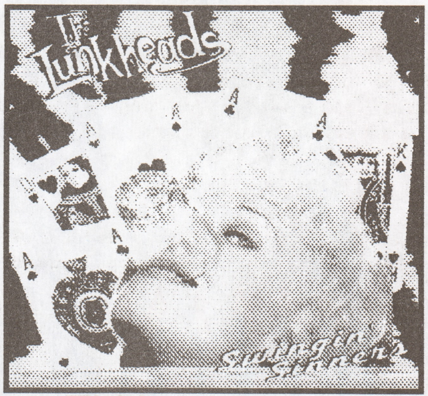
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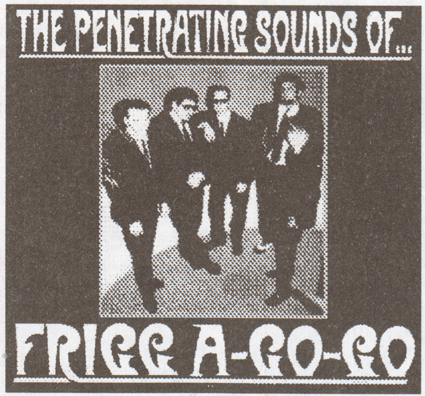
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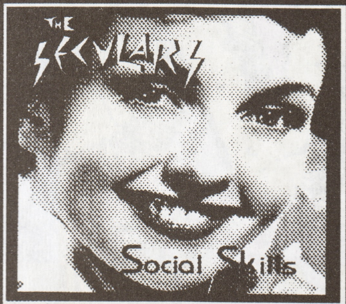
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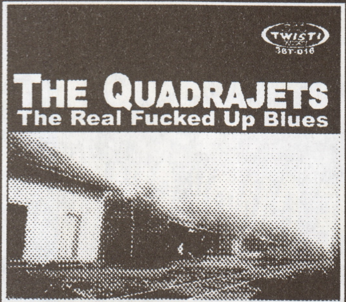
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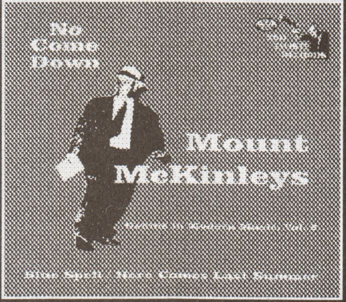
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"I wish somebody would come up with something original...I'm getting bored."- mystic Pete B., contemplating the coming tribulation and end of man's existence.

From the Editor

Rich Black

SO, YOU FANCY YOURSELF AS PUNK ROCK BRANDO OR DE NIRO?

Any aspiring actors or actresses from the local area (that's Long Island or Queens to you, fucko) send a headshot, resume, nude photos (haha), etc. to **Griffin/O'Brien Productions, POB 650460, Fresh Meadows, NY 11365-0460**. They are looking to start shooting a film in early spring, and they really need authentic punk rock girls and guys. The subject matter of this totally DIY film will include a look at the smarmy underbelly of street culture. Sounds fun, don't it? **BE DISCOVERED NOW**!

Hey, sorry about the very hyped up announcement, but yeah, they **are** looking for actors.....

Anyhow......As usual, I'm busting my ass trying to get this thing done, and my computer and some new software seem determined not to let it happen; luckily, I have some good friends with more of a handle on the tech end of things, so I have to thank Mike Bazini, Brett Clarin, and Pete B. for their patience, and for not making fun of me too much while troubleshooting....

God, where is this going? I have sooo much on my mind, and much more that I've already forgotten because of a lack of sleep (troubleshooting, remember?) and the general random abuse to my system ...

Yeah, mentally, I'm jumping all over. I guess some plugs, and then a silly little life story...**Dystopia One** has changed their sound a bit, foregoing keyboards and becoming noisier; you might wanna check 'em out.....I'm trying to get **Sea Monster** or **Splinterface** shows in the tri-state area and slightly beyond. Call me at **516/585-7471** if that interests you...**Pacifier** has a full-length coming out on Clean shortly...**Milhouse** has a new record out....**Cleanser** also has a new full-length coming out, and are touring Europe wit Arkham as I write this ...**Two Man Advantage** has added a second guitar player...**The Templars** have a full-length out on Sound Views/Go-Kart...check out the **Dropkick Murphys'** *Do Or Die* on Hellcat/Epitaph... Lastly, check out *Flipside* #110, for an insightful and funny interview with Tim Yo and Jen of *MRR*..

I'm gonna ramble a tad more, then I'll leave you alone...Here's the "life" story...

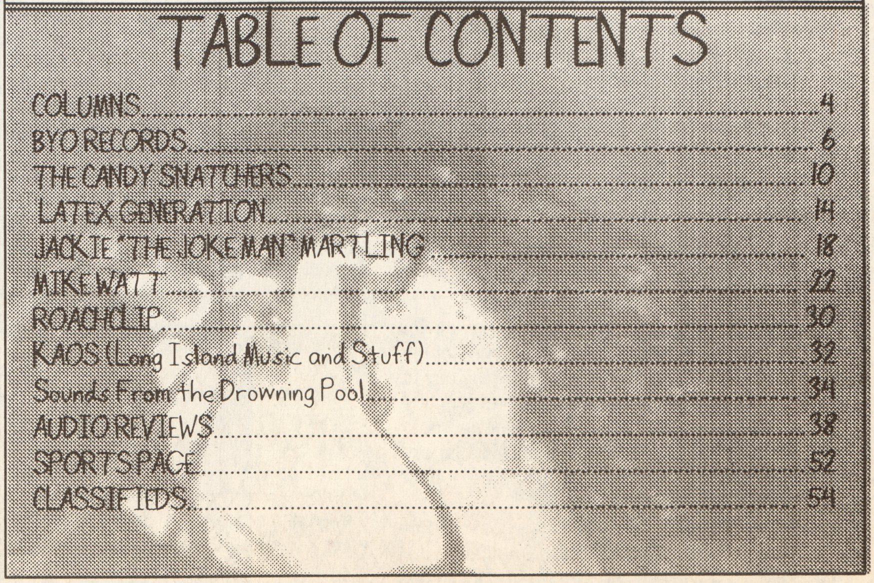
I went into this gas station on the way to a friend's house to do some computer work, frazzled because of stress and little sleep (three hours a nite?) over a 10 day period. This kinda gnarled looking guy in his 60s with a thick German accent beams at me as he hands me a candy bar from behind the counter, almost like he knows something.

"Why are you so happy?" I inquired.

His grey blue, sorta Marty Feldman eyes twinkled from under his grey baseball cap. "Life is going where it goes," he laughed. "It doesn't wait. You can be happy or sad, but life will move along like it does anyway. I choose to be happy. You are working too hard. Sometimes shut the phone off, and just relax. Read a book or something. If you get stuck some place you can call me, but it may take a few days for me to catch up to you, because I am old."

I had to laugh. I guess the universe is trying to tell me something.

Thanx to Patti n' Ed for their efforts, Debbie for her company, and Myk for the inspiration.



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Columns

MODEL CITIZEN
GREG GROOVY

So my buddy John Paul is heading for Cuba. Anybody that knows remotely anything about me knows that me and Pope are like pals, we live for one another. I like how the Pope blames America for every evil entity on the earth. Yet he some how forgets about the great pestilence that has been spread throughout the globe under the guise of Catholicism. As some sort of ironic twist, the Pope also feels Americans the fall guys who should save the planet from all the evils of the world. For the most part we've complied with his commands.

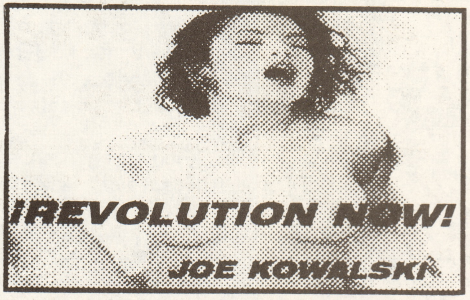
Here's a good and touchy example of how the bedeviled US bailed out his heinous. When the Nazis were slaughtering the Jews in John Paul's native Poland, what did the Vatican do? Turn their cheek!! They didn't condemn the Nazis until last year, which a lot of people argue didn't exactly condemn the Nazis for anything. In fact they only apologized for not making their views on the situation known. Which I feel if made public would probably make a few more people disgusted! Remember it's only been less than 10 years that the "Christkiller" burden has been lifted off of the Jews' chest.

I think the only reason any apology or excuse was given at all is some of that gold and silver which the Nazis rewarded the Vatican with back in the day finally started to chip and tarnish. I know I have no proof to back these accusations, but I certainly don't believe all of the Nazis stolen treasures are hidden away in Swiss bank accounts.

So it was the Great Satan, America who brought the Nazis down with our wicked mystical ingenuity. It was our capitalist driven, anti-Christian Gung-Ho mentality that saved a good portion of Europe from the Nazi threat. Our reward? We've been held up to the highest scrutiny by the Vatican, ever since.

"America doesn't help the world's poor!" declares John Paul. Yeah, I guess we should set up a pooper scooper task force to pick all the excrement left on the sidewalks outside of Vatican City by all the homeless. Saying a prayer just ain't enough Johnny Boy and cruising the globe in a Pope mobile may be great for PR, but it doesn't accomplish much.

John sleeps in a castle filled with silver and gold. He travels behind a shield of glass. He lives far and distant from all of us. Afraid of the multitude of flesh cast in god's image? Want a cue, John? Take a cue from Mother Theresa, who has since passed. She set a standard that you could never match. She at least slept and walked in the rubble, filth and squalor, the inglorious aftermath of the Christian onslaught. However it is America, the land of no good, self-absorbed assholes who should be the world's caretaker.



Ah, welcome to the New Year, oh ye festering pusboils of the Long Island underground (is there really an underground?. Hmm.....). After much partying and carousing to my blackest heart's content, I'm ready and waiting for yet another onslaught of complaints, gripes, tirades, and of course death threats (some received, most GIVEN by yours untruly) to beat on the stone wall doors of my uncompromising mystique. C'mon folks, you can do better than that -- you're all fucking holier than thou, correct???

Let me get directly to the point: Almost everyone who plays in a band thinks that they're the greatest thing since the invention of the enema bag, which as a description creates a perfect contrast to such horrendous egotism. Horrendous as it may be, it's a cold hard fact -- I even epitomize that categorization on certain (uhh, many???) occasions. Therefore, when one of such "unparalleled delusional magnitude" (gee, I hope some of the Neanderthal dimwits out there can understand the "five dollar" words) tends to hear negative reviews or harsh criticism of his/her band, more often than not that person will regress back into the barbaric state of our medieval and prehistoric ancestors, reverting to violent behavior, defensive territorialism and of course, incomprehensible grunting and groaning!!!!!! OOK OOK!!!

Personally, it rather amuses me when someone chooses to slag me or the band I'm playing in. It doesn't matter if it's good or bad because 1). It's the sole opinion of one person who actually has the guts to express what's on his/her mind regardless of the consequences, and I'll always give respect to someone who is honest over a blatant asskisser who doesn't wan't to make waves. The latter example is the reason why many bands suffer from the "unparalleled delusional magnitude" mentioned before in addition to contributing to the glut of mediocre bands receiving fat paychecks to record pure unadulterated CRAP and 2). IT'S PUBLICITY YOU FUCKING SCHMUCK!!! Who cares if that person doesn't like you -- **somebody** out there **will**, regardless of how good or bad your band is. Different people have different tastes, and that's what seperates individuals from the rest of the "flock" (poseurs, trendies, ravers, Quincy punks, yak, yak, yak). I'd rather have five people totally digging my band as opposed to hundreds of people pretending to like it because it's the "in" thing to do, but if that's the case THEN I'LL TAKE YOUR MONEY ANYWAY, SUCKER!!!!! HAH!!!!! So there. Nyah. Okay, now that I've tossed all that baggage out of the way, it's time to proceed with the **2nd LONG ISLAND UNDERGROUND CHALLENGE**, only this time the rules are very simple: your band has to be from or have members from Long Island. However, vinyl always gets first priority, then CDs and finally cassettes (BLECCCCH!!!!). Those of you who regularly read my column (from the feedback I'm getting it seems that my cult following is increasing at a breakneck pace!!! Thanks, kiddies!!!!!) know about my passion for Garage Punk'n'Roll, so if that's your trip then you'll probably rate pretty high, DIG??? You really needn't be worried though, because although the Garage sounds are my first love, it doesn't mean that I'm suffering from one-dimensionality. I also dig many other types of music as well -- actually, any of the styles covered in *UTV* are perfectly acceptable, so if you think your band will impress me then have some balls and SEND IT IN, OK???

Otherwise, proceed at your own risk and read the paragraphs above -- in other words if I don't like it, DON'T EXPECT ANY MERCY. Better yet, if you know I won't like it and you're suffering from "unparalleled delusional magnitude" then you might as well keep your fucking work of "art." Being a "writer" (and I **do** use that term loosely) I understand that my exercises in free speech might be vulnerable to certain repercussions, but I'm more than capable of handling myself in the face of adversity both mentally and physically if necessary. If it did come down to such drastic measures, it would just reaffirm and strengthen my stance on the topic of "unparalleled delusional magnitude" in addition to showing the world what a fucking jerk and a crybaby that person was to begin with. Trust me, the first time I did this certain people did get bent out of shape regardless of the fact that they were receiving PUBLICITY!!! Ingrates, the lot of 'em. "Yeah, sure asshole, whatever you say. So what do we win for all this fucking trouble???"

Well, I **did** offer a K-Tel record as first prize last time, but since the response was so pathetic I decided to welch on the gift. Besides, there's a great track by Curtis Mayfield on it so how can I give such a treasure away??? This time around, my ol' pal Rich Black (dubbed "The Long Island Rock Guru" by *Vogue* magazine! What a prophet!!! What a fucking humanitarian!!!) has decided to donate a bunch of those snazzy collectible *Under the Volcano* b/w "Sell Out" beefy T-shirts to the winning band!!!! These things are the shit, baby!!! Not only that, but you also get to be in an underground 'zine that has more nationwide visibility than any of the other LI zines (well, except for *Propaganda*) and that means people from around the country might be interested in diggin' your stuff, plus with all those major label A&R people secretly reading *UTV* while on the shitter (probably hidden inside a lameass copy of *Details* or *Rolling Stone* - most of those A&R people need all the help they can get anyway. Try Ex-Lax!!!), who knows???

Alright boys and girls, now that you have the whole lowdown on a silver platter, send all your entries to: **LI Underground Challenge, c/o Under the Volcano, P.O. Box 236, Nesconset, NY 11767**. Deadline for all entries will be May 1, 1998 and the winners and losers will be announced in issue #44 so don't delay, act today!!!! See ya next time, and may the Shaolin force be with you.....

BREAKBEAT 101

by Rowan-Morrison

Welcome to the column that gives you the breakdown on the breakbeat bog. If you want me to review an ambient or trance CD, send an extra copy so I can give it to the guy holding a gun to my head.

Continuing in the major label tradition of hearing about a trend and trying to cash in, here comes Propellerheads, the next heirs of the Electronica throne. On their untitled five song offering, chunky beats are broken all over the place with guitars and samples filling in the crevices. They incorporate plenty of changes, when you're stomping around the dancefloor, it won't be to the same thump thump thump. Propellerheads might not be shining new light on the genre, but they definitely have a shot at being the post-Prodigy digicore darlings. [Dreamworks]

Electric Company might be on a label with loot, but they don't fall victim to the Chemical Brothers' cloning curse. Utilizing an eclectic array of bleeps and blips on their *Studio City* CD, Electric Company concoct a crazy electronic pot pourri that sounds like a malfunctioning Sega game. Although their quirky experiments slice and dice noise, static, and dance loops, the immaculate production creates a vibe that's loftier than the dirty ambiance that coincides with most cut-n-paste projects. Experimental Techno enthusiasts will love this, although it's only recommended in small doses. [Island]

Showcasing not only an arsenal of hard electronic architects, but four of Cali's most potent programmer-packed labels, is the *White Noise* compilation. Uberzone's "The Freaks" is a mesmerizing jam that leads off this diverse, yet cohesive collection of "big beat" bands, followed by the likes of The Crystal Method, Mekon, and more. "Big beat" is defined as melding the influence of old school Hip Hop with the late '80's Acid House and rave scenes, but to the catch phrase-deficient, it's hard Techno with a funky groove. The best part about this movement, or maybe it's just this disc, is that none of the songs wallow in dullness. [City of Angels, 1680 N. Vine #806, Hollywood, CA 90028]

On TranceMutator's *Take Over* CD, they mean business. Taking left and right jabs at the dancefloor, they unleash are barrage of aggressive techno beats that are augmented, but not overwhelmed, by trance grooves, samples and the occasional vocals. Because TranceMutator are on a label bloated with electronic releases, they might get lost in the shuffle. Make it your job to find this cyberneedle in a haystack. [Hypnotic, 13428 Maxella Ave. Ste.251, Marina Del Rey, CA 90292]

When it comes to Soul, you're reading the wrong column. However, Cotton Club's *Sex Sins and Samples* disc is this issue's exception. These Brits have been at it since '92, so their enticing fusion of Techno-House/Hip Hop rhythms, guitars, funky breaks and a Soul-packing microphone mistress results in an impressive entity. It's tough to tranquilize and tag this band, because they incorporate so many styles, but the House market is probably their best bet. Watch out Rozalla, here comes the real McCoy. [Adrenalin, 122 E. 25th St. 5th Fl., New York, NY 10010]

Tales of... Lust and Woe

GREG ROSS

Rich is already yelling at me because my column is late. Big shock. So I ask him what should I write about this week, and Rich tells me I should write about the record store we just opened. "That's lame, I can come up with something better." But of course I'll take this opportunity to plug the store. Soapbox Records is located at 113 St. Marks place in beautiful NYC between 1st and A, carrying the best in Punk, Hardcore, Ska, Oi! Crust and more!! But, after careful introspection, I realized there was nothing else I felt like writing about, so what the hell.

The problem is, what to write about? I mean, who really cares about the ins and outs of a record store? No one. So I figured I would write about some of the people who come in here.

First thing you have to know is that the place where the store is located used to be a used clothing store/pot store. And before that it was a juice bar/pot store. Before that it was just a pot store. In fact, no one can remember when there was a legitimate business here. The first week we opened all the rastafarian dealers who stand in the street on St. Marks came in to make sure we weren't "moving in on their turf". After we passed their inspection they became our friends. One dealer told us that he had painted the hideous yellow brick road that runs through the middle of the store. Another one told me that a man had been shot dead on the yellow brick road. I guess the landlord forgot to tell me that. He said he personally tried to get the blood stains out but couldn't, and claimed he could still see them.

We opened the store in late October. Prime tourist season was right around the corner. And the tourists came...looking to buy pot. You could see it coming a mile away. Here's an example: a 35-40 year old guy dressed very Gap-like will come walking in and grab a Crass CD and pretend he has actually seen it before. He left his wife and kids outside and and keeps looking out to them to make sure they're ok. If there's no one in the store, he'll quickly make his way right to the counter and ask if we are still selling in the back. But, if there are people in the store, the guy will look around for a minute, pick up a few more CDs, get a puzzled look, and then meander over to the counter and in a low voice ask if we're still dealing. When we say we're not, they usually get a disappointed and leave...but some, the more city savvy, will ask if we know where they can get some. After all, this **is** a record store. We must **all** be on drugs. Now I'm no genius, but if he doesn't notice the four rastatafarians sitting across the street, then I'm not pointing it out.

We have had many cool customers, but by far our favorite is Brutal John. (No disrespect to Spag who came in and flashed his secret *Under the Volcano* writer card hoping to impress us -- just kidding). If you were walking down the street at night and you saw Brutal John coming you'd probably get nervous. He's a big bald guy with an upside down cross in his ear and proabably some black metal T-shirt shirt on. He looks like the bouncer that he is, and if he wanted to kcik your ass, there's not much you could do to stop him. The first time he came in the store, I admit I was little nervous. He was in the store about 15 minutes and bought a few things, including a Dead Kennedys and a Meatmen CD. After he left we never gave him a second thought.

The next time he was in he noticed our Metal department. He got all excited and asked if we would play a CD for him. We usually don't, but when a guy who looks like Brutal John asks you to play something you do. It was the new Brutal Truth record, and as it played he stood in the middle of the store and started... well he started playing air bass. In a deep growling satanic voice he started yelling, "Yeah, this is brutal, yeah!" The two people in the store at the time quickly left and Brutal John grabbed a few more CDs to listen too. When we played something he liked he would start screaming about how brutal it was, and when it he didn't like it he would yell "This is weak." He ended up buying 5 CDs, and when he came to the counter to pay he told me that he loved the record store. In fact, he said, "When I left this store last time, I had a tear in my eye. It's the coolest store I've seen in long time." Shock ran through everyone working at the store. Every cliche about not judging a book by its cover came to mind. Since then, Brutal John has come to the store once a week. My favorite visit was the time when he started telling us all the events that occured at the S/M club he is a bouncer at the night before -- in graphic detail. Too graphic for *Under the Volcano* without rich getting too excited. A young girl had come in with her mom looking for the new Spice Girls CD, and then for some reason hanging around after we told her we didn't, was terified. It was truly a Kodak moment.

The scary thing is that Brutal John has actualy turned out to be the nicest most supportive guy I have ever met. But don't tell him I told you that.

We have even meet Brutal John Jr., Brutal John's son. He looks just like his dad, but about a third the size. I asked him what his name was and he said "You can call me Frosty, but not Frosty the Snowman, I hate that." This kid was amazing. He grabbed an Expoited CD and asked his dad to buy it, and he when his father told him he had it, he yelled at him for not playing it around the house. This kid will never get his ass kicked in high school. I guarantee it.

So what's the moral of the story, other than I had to write another damn column and Rich told me to write about the store? I guess it's don't judge a book or something, or don't open a record store unless you're crazy... or who knows? But remmeber if you're here and Brutal John's son is here as well, don't call him Frosty the Snowman, he might leave you dead on the yellow brick road in my store and I don't want to have to try to clean it up.

Shameless plug...Or should I say another shamless plug: *Punk Uprisings 2* is out. It's got songs from Bouncning Souls, Lunachicks, H20, Snapcase, Lifetime, and more - 39 bands total!

Also don't miss the Lunachicks Feb 21 at Coney Island High!!!

BYO Records, now celebrating their 15th year anniversary, has put out records by punk bands from Youth Brigade to Bouncing Souls. Better Youth Organization co-founder Mark Stern was nice enough to answer some questions I sent via email about what it takes to last this long. For a catalog or other info, write: ***BYO Records, POB 67A64, Los Angeles, CA 90067.-Rich***

BY RICH

Under the Volcano: What year did Better Youth Organization officially start?

Mark Stern: Well, it all started a long, long time ago in a place far, far away! BYO actually put out the first record, *Someone Got Their Head Kicked In* during the warm spring of 1982. We toyed with other aspects of "Better Youth Organization" before that, ran a niteclub, Godzillas, put out a magazine, *Generation* (with Joe Strummer on the cover of the first issue), ran the infamous punk house, Skinhead Manor (no fascists allowed). But generally "The BYO" was a place to belong for misplaced punks, tough guys, and other assorted variations, to get together, hang out, share good times, and take advantage of the insecurity that we brought out in the people who did not have enough imagination to see beyond the outside appearance of the music and the lifestyle that we created.

UTV: Was it always the intention for BYO to be a record label, or was there originally a different agenda? Give a brief who, what, where.

Mark Stern: My brother Shawn and myself started BYO, mainly because we wanted to put out a Youth Brigade record. There wasn't really any other alternative at the time. If you wanted to release a record, then you Did It Yourself! When we started touring, we would meet so many great bands that we became friends with. We felt that we had a responsibility to record these bands and bring them to the attention of a bigger audience.

UTV: How old were the major players involved in the label's inception?

Mark Stern: We weren't old enough to buy a pint of Guiness at the local bar, but old enough to drink 10 of them!

UTV: How was BYO involved with the first Suicidal Tendencies record? You receive a "thank you" in the credits for typesetting layout, and The BYO is also thanked.

Mark Stern: Well, Shawn was good friends with Glen E. Friedman at the time, (he shot the first Youth Brigade, and the "Someone Got Their Head" back covers) and he was sort of managing the band at the time. We had heard the recordings, and liked a lot of the songs. But they wanted a lot more than an independent label such as ourselves was able to cough up. Plus at that time, the scene was getting pretty violent and that was kind of the last thing that we wanted to back. I mean, when the LA scene first escalated, the violence was more us against them, but then the violence became against each other and it pretty much closed all the clubs in LA down. There was no hard feelings about us not doing the record, we actually were friends with all the guys in the band. I helped out on the album cover by typesetting the lyrics and credits for them (nothing artistic or anything).

UTV: What's your favorite release up to this point and why?

Mark Stern: That's a tough one, because I generally like almost everything that we have released. Now this is no sales pitch, but I receive a lot of promo CDS from other labels and bands, and the records that consistently stay on my stereo are BYO records. I still listen to 7 Seconds *Walk Together*, SNFU *No One Else...*", I love all the new stuff that we have released. I've been in co-producing with my friend Steve "Shakey' Kravac over at Westbeach for Pinhead Circus and Pezz... Both these bands are among my favorite releases (not just because I worked on them), because Pinhead just plain kicks ass, and the aren't afraid to talk about all those awkward moments that everyone else is. Pezz writes with a lot of emotion, and their whole sound makes you feel what the words are conveying. The last Youth Brigade record I think is one of our best (thanx to Jonny "Two Bags" on the second guitar), the new Jon Cougar Concentration Camp release rocks, as well as Brand New Unit. Hepcat's *Scientific* record last year was my favorite record for surf trips ('cuz it gets you in the mood!) Let's not forget Bouncing Souls, who for me, have brought back the frantic energy and spontaneity that Punk Rock is all about. If I'm out at a bar or a party and the Bouncing Souls comes blasting over the speakers, it always makes the hair on my arms stand up a little straighter. And what I listen to a lot lately is a new record that we are about to release from a band called Four Letter Word. These guys are from Wales, UK and Frankie Stubbs from Leatherface produced the record. I've always been a big fan of English Punk Rock, so I'm really into this one. These guys sound like a cross between the Ruts and old New Model Army.

UTV: What do you consider BYO's biggest missed opportunity?

Mark Stern: Well I don't really look at things relating to BYO in that way. If we like something then we approach those people involved and try to use our charm and overwhelming charisma to ignite a working relationship. If that isn't there in the first place, then I don't see it being an opportunity that was missed.

UTV: Why did Youth Brigade decide to reform after their dissolution?

Mark Stern: In 1991 my brother Adam and me had started Royal Crown Revue and we were touring in Europe. We had a few days off before we were supposed to go to Holland to this big Jazz festival, so we decided to drive up to Germany where Shawn's band, That's It? was playing. Well, we went to the show and after a lot of badgering from the audience, they forced me and Adam to get up on stage and do a couple of Youth Brigade songs. Well suffice to say, we had a good time busting out the old favorites, and after a couple of days of hanging out at the squat we decided that if we could sit down and write a good enough record to rival *Sound and Fury*, then we would get back together. We had no desire to just go out and rehash our old material. Well, we recorded a six song EP in 1992 entitled *Come Again*, and it seemed to go over pretty good. I liked it! We released a couple of other full-lengths after that, and we constantly toured to support them.

UTV: How much did it cost to make *Another State of Mind*?

Mark Stern: The guys that came out to film that movie actually were charging all of the video equipment costs to this eccentric millionaire. One of the guys was hired to film this guy on his island, so he had access to all of this equipment. They filmed the whole tour without telling him what was going on. In the end they let him know, and gave him a big thanks to "Big Bob". They edited the whole thing on video, and had the first showing in LA at this old theatre. They brought in a video projector which was set up in the fifth row of theatre. There were three sold out showings that night, and at the end of the second show, the place was packed and all of the sudden Tony Adolescent does a swan dive onto the video projector and the whole thing blacks out with 10 minutes left in the movie. Well, the place goes crazy and the promoters start panicking and announce that they will refund everyone's money. At that point everyone's standing in line to get their $5 back, and then proceed to go to the back of the line to collect again. We got the hell out of their because a riot was just waiting to happen. After that, they made a deal with a porno distributor who then transferred the video to film, which is where most of the money was spent. (I don't know how much, to answer your original question). The movie showed in revival houses for a while, then it just sat until the deal was up. Someone else purchased the rights, and we haven't seen a dime from that project. It amazes me that you can put all your energy into something that you believe in, and someone who has nothing to do with you, you're music, or your life, is suddenly making money from it!

UTV: Who was the camera man?

Mark Stern: Adam Small who became a writer for *In Living Color* (a very funny comedian), and Peter Stuart who now works in Television in France.

UTV: How did the concept for *Another State of Mind* arise? Did you approach Ian and Mike Ness, or did they approach you?.

Mark Stern: We decided that we were going to set up a tour for the first BYO release, *Someone Got Their Head Kicked In*. We promoted a big show at the Hollywood Palladium with TSOL, Adolescents, SD, Youth Brigade, and a bunch of other great bands. This was the first Punk show at the Palladium, and it was packed. We took the profits from that show ($1500.00) and bought that beast called a school bus. We asked SD if they wanted to go along, and the idea was that Youth Brigade and Social Distortion would take the high road, and Battalion of Saints and Aggression would take the low road and we would rendezvous in New York for a big Kick In The Head Show. Well Aggression and BAT didn't get past Texas, and if you saw the movie, then you know what happened to us. I used to play in a band with Peter, and when they found out that we were setting up this tour, they asked us if they could follow along to document it. There wasn't really a story when they were filming, they just tried to get a lot of footage. When the bus started to break down every other day, that sort of became the story. The bus was really the star of the film. When we would pull into each town, the cameras kind of threw everyone off. No one was really into having themselves or their scene filmed. Eventually, when they found out that we were involved it became more of a cool way to get what was so new and fresh in each town documented. There was definitely a feeling of unity with each other, because the scene was so underground and such a minority.

UTV: What are some of the major differences between distributing videos as opposed to records? Do your record distributors distro your videos as well?

Mark Stern: Some of our record distributors sell our video compilation. We also have a few video distributors. There's not that big of a difference. With only one video available, it isn't easy to get into video stores. But most record stores sell videos, which is where we move most of ours.

UTV: Who distributes BYO Records, domestically and abroad?

Mark Stern: Domestically BYO is distributed through Caroline, Smash, Rotz, Revolver, Cargo, Nail, Sounds of California and a lot of others. Abroad, we try to get a separate distribution deal in each country. Plastic Head in the UK, CR in Japan, Helter Skelter in Italy, Sonic Rendezvous in Holland, plus a lot more that I can't remember off-hand.

UTV: BYO recently released *Video Flemlogue*, a video comp including bands like Youth Brigade, Bouncing Souls, and Brand New Unit; has your latest foray into film been encouraging or disheartening? Why?

Mark Stern: It's definitely encouraging to branch out into a different medium. My younger brother Jamie has been putting together most of our videos, so it's great that he is talented at it and we are able to give him the opportunity to experiment with his art. Video is something that we can use as a label, so it sort of works out for everyone. He gets to make videos with our money, and we get good quality videos for the "Bro" deal. Jamie did the Youth Brigade, and Hepcat videos, and he also put together the whole *Flemloque* compilation. He just finished shooting the new Bouncing Souls video in New York for Epitaph. That looks great! He definitely got all their live energy portrayed in that. We used to drag him out to shows when he was 10. Shave his head with a bic disposable and take him to the Starwood, and just give him to all the girls who thought he was "so cuuuute"! So at least he comes from that background and has the experience to really portray a Punk band in a video so they don't look like some jock rock type guys (unless that's what they are). We have actually been filming for the last five years throughout Europe and the US, interviewing people involved in musical and political scenes. Eventually the shelves of videotapes over here will eventually be waded through, and some kind of documentary will come out of it. Or it could turn into something completely different, we'll just have to wait and see.

UTV: Does a band like Bouncing Souls going from BYO to a larger label disappoint you, make you happy for the band, or both?

Mark Stern: I'm not going to tell you that I wouldn't want to do more Bouncing Souls records, 'cuz I love that band! But if they can obtain something for themselves somewhere else, that we are not able to provide for them here, then I want them to leave. I look at BYO as a stepping stone for bands. We try to work hard for our bands to build their career. If we can put them in a better position to negotiate with a bigger label down the line, then if that's what they want, we've succeeded. Most of the bands that we work with have done extremely well, and are in a much better place to make decisions on where they want to go from here. I am extremely happy for a band like the Souls, who I consider my good friends. Epitaph has a lot more resources to offer a band than we do, so it was a natural step for them to take. We still hang out and drink together, and when they're in town we always try to get a surf session in.

UTV: How much did *Video Flemlogue* cost to make? Contrast the actual production to that of *Another State of Mind*.

Mark Stern: Most of the videos were already shot, so that cost wasn't included. We just had to pick up some interview shots and most of the money was for editing. It probably cost about $5,000 to put the whole thing together. *Another State of Mind* we didn't pay for, so I'm not sure on the exact cost of that. But I know this much: It was a lot more than $5,000!

UTV: If you could pick the one variable that most influences whether a record sells or not -- assuming distribution channels are available -- what would it be and why?

Mark Stern: I would have to say, in a normal scenario, whether the band tour or not. I say normal, because some fluke can get a band on the radio and stick (Offspring). But for the most part, a band is known mostly from hitting the road hard. I mean, everything works together. A band usually gets their most popularity in their home town. Why? Because they play there all the time, they get the most press there, their flyers are constantly being seen, the local radio plays them because they know someone, etc., etc. If a band is going through each major city three to four times a year, they start to become a more familiar name to people in that area. The stores start stocking the record more because they are more familiar with the name, the gigs become bigger, press starts to notice, radio starts to play. Plus the main thing is that they meet more people, become friends with more bands to play with, and generally

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UTV: Have you ever tried to break a band into "commercial" radio? What happened?

Mark Stern: We've never tried to break a band on commercial radio. There's a whole game that goes on over there, that we are not really interested in. We put out music that we think is good. If commercial radio is interested in playing any of our bands, then they can play it. We will not pay for the "favour," nor will we kiss the ass of some fast talking intern who got him/herself promoted to make the decision on who and what gets played. There are so many bands that tour this country and play to 500-1500 people consistently, and radio doesn't even play them. If that many kids are going to these show, then that's obviously what a lot of people like to listen to. But commercial radio will shove some unknown major label "buzz" band (whatever the hell that is) down your throat, until kids have heard it so many times that they think they like it. But you take that band that no one knows, off of the high profile tours that they have paid their way onto for the last year, put them on their own headlining tour, and 9 times out of 10, they are playing to no one. Because they came from nowhere in the first place, they played to someone else's crowd for a year, and they are still from nowhere because they never built a following to start with.

UTV: The last five years have given us a growth of Punk labels on the west coast, with some floundering, some staying afloat, and some becoming more prominent than BYO. Is competition for the smaller, specialized punk audience vicious, or do some labels work together? How do you feel when a "younger" label sometimes has a band "break" into the public consciousness, generating fistfuls of cabbage for that label? How is your experience an advantage for you?

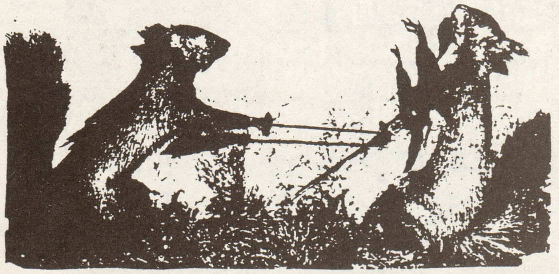
Mark Stern: Every one has a label these days. They come and go, but only a few indies have stayed around for a long period of time. We look for music that we enjoy first, and salability last. We are not trying to sign bands that will go platinum, and win music awards. If something moves us, whether it be Jazz, Ska, Punk, or any other type of music that is played with real emotion from the heart, then we are interested. If I can see through it, if it isn't real, then it doesn't move me. There are a lot of bands that got popular over the past five years, so new bands try to imitate what is popular because there is a demand. We're not interested in that band. If that's you, and you send us your tape, you'll get a reject letter and your tape will be used for Ron's compilation tapes. BYO doesn't have "a sound", we try to stay diverse in our selection of releases. We don't need two or five bands that sound the same. We like to promote the individuality of each band, which is the main reason that we sign them in the first place. There is a certain amount of competition between labels, because there are way more labels and bands now than there were 10 years ago. But we come from the background of building a scene, so we try to keep our lines of communication open to other labels and work together when ever possible. We are always willing to help out other labels and bands with info from our database, phone numbers, etc.. Just because a band is not on our label doesn't mean that we won't try to help them. We don't sign that many bands because we are pretty selective, but we are friends with a lot of them. When other labels break bands, for instance Epitaph/Offspring/Rancid/Bad Religion, this only brought record sales up for every Punk label. How could that be a bad thing? A lot of bands and labels have prospered off of their success. At least these bands still try to bring good young bands out on the road with them to share the exposure, which is the way it should be. But here at BYO, we are content putting out the music that we've grown up on, and doing the best job that we can do. We have six of us working full-time, and everyone here comes from a Punk Rock background. The experience that we've acquired over the past 15 years has definitely made us a stronger label, and anyone who is familiar with BYO knows that our track record speaks for itself.

UTV: What is the most important thing you've learned about "life" because of your involvement with Punk?

Mark Stern: I would have to say that Punk Rock gave me an outlet for creativity in my life. It gave me a place to belong, where ideas had no boundaries. My first band in 1978 had synthesizers, but we were punk because we were individuals in our style of music. We had no limitations, which is how I've tried to live my life. Even when I started playing Rockabilly music in 1984, or Swing in 1989, you couldn't take the "punk" out of my involvement. It's something that will always be with me. I was surfing before Punk Rock even started, and I still surf now. But I remember when Shawn and I were among the younger punks in the scene during the Masque days. We always said that when the surfers and skaters started to open their minds a little, this was the perfect music for us. It was crazy, unpredictable, and energetic! That's when the first punk explosion hit LA. We had the biggest scene in the world with 3000-5000 people at every show at the Olympic Auditorium, and it was still totally underground. The feeling at those shows was on the verge of chaos, no one knew exactly what would happen by the end of the night. It was an excitement that was a little scary, and at the same time, a lot of fun. That was something to be a part of. We made that happen, and it's still influencing kids 15-20 years later.

UTV: Anything in closing?

Mark Stern: I think I've said enough. ☺



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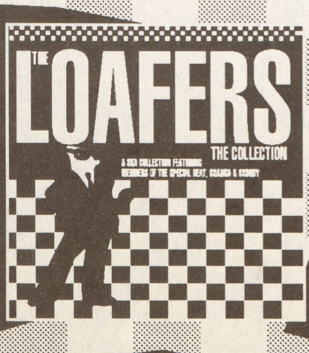
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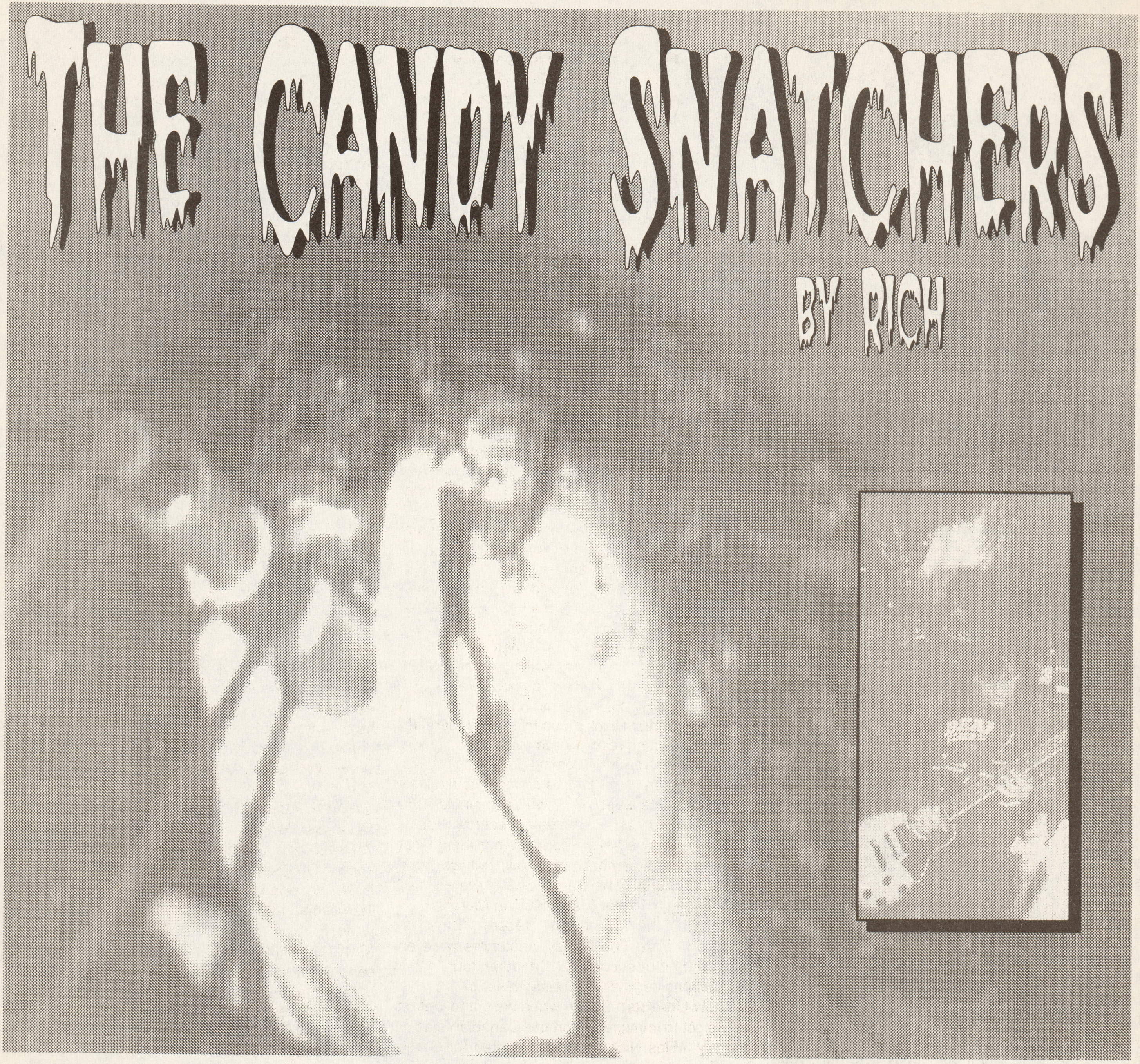
THE CANDY SNATCHERS

BY RICH



The Candy Snatchers have become almost legendary for their unpredictable beer soaked live shows at venues like The Continental in NYC, and when you listen to ***Pissed Off, Ripped, Off Screwed: The First Two Years*** *[Go-Kart] you'll immediately peg them as a Rock n' Roll band that will* ***attack*** *a song rather than play it. Larry May's spat out vocals on tracks like "She Goes Down" act as point for Matt Odietus' gritty guitar, and a rhythm section that flies at the chorus like a kickboxer forcing his opponent out of the ring. After a few tries I got Matt on the phone.* ***-Rich***

Under the Volcano: A while back, just after GG Allin died, the buzz was that The Candy Snatchers were somehow in the front-running to continue GG's legacy; do you have any thoughts on that?

Matthew Odietus: I never thought about it in the first place. I doubt anybody in the band really thought about it either. I never even saw GG Allin, so...I know what he was up to and everything, and I sure don't wanna eat **my** shit, and no one else in the band does either! He had some good songs and everything, and I like watching videotapes live of him -- it's pretty funny stuff -- but I don't think we have the same image that GG Allin did.

UTV: I don't either, but I remember a rock journalist at the time saying that, and I was just like, "Oh, okay....."

Matthew Odietus: I guess it's a little bit of bloodshed. That's the first thing they jump on.

UTV: How do you feel about people maybe concentrating on the live spectacle rather than the music itself? Or do you disagree.....maybe that's not as big a part as people think.

Matthew Odietus: I'm into writing songs that I think are good songs, and whatever happens live is pretty fun and everything, and hopefully if people are into the live spectacle and everything maybe they'll go buy a record and end up going "Wow, these guys really do have some decent songs." I don't know if they do or not, but hopefully...

UTV: Who came up with the idea of hitting audience members with a salmon?

Matthew Odietus: Actually that was people that came to see the show. We didn't bring the fish there, or tell any body to bring the fish there. The first time that ever happened, this guy from Brooklyn came and he was like, "Hey, when you guys are playin' do you mind if a hit you wit dis fish? I got this fish in here." Then when we were on stage this guy's got this fish -- it was **huge** -- and the guy slapped Larry upside the head with it. He said he was seeing stars. Then some other people got hit with the fish, and then this girl got hit with the fish and she busted a beer bottle over one of the guys' heads. It was just insane. And they did it one other time, other than that, and we were like, "Hey, you guys have to cut it out with this fish."

UTV: So, it was just the fish was there a few times...

Matthew Odietus: Yeah.

UTV: In a lot of photos the band members are bloody...you had mentioned "a little bloodshed." What are some events that might contribute to there being bloodshed?

Matthew Odietus: Broken glass laying around...Some times we'll just actually cut ourselves on purpose, sometimes you just end up getting cut. Things are slightly on the violent side the whole time, there's a lot of interaction with the audience; sometimes you get yanked off the stage and crack your head open on the side of the stage or somethin'. Generally, most of the bloodshed is done on purpose; Larry will stab one of us in the head, or himself in the head, or one of us will stab ourselves in the head, something like that. It's all kind of random, and not really a lot of thought goes into it when you're up there drinking.

UTV: I heard you guys were banned from The Continental after a fire set...wasn't there something where somebody was spraying lighter fluid on one of the guitars?

Matthew Odietus: That's happened a few times, and even though sometimes it gets on the stage and I'm sure Noel and Trigger don't like it too much, they've never actually banned us for doin' that. They've gone up there and taken lighter fluid away from people and stuff, but they haven't actually banned us. We **are** banned from CB's though because of all the blood. One night I had to get stitches and there was blood all over the stage and blood all over the mikes and microphone cables. We're not allowed to play **there**, so that might be what you heard about.

UTV: How'd you end up getting blood all over CBGB's?

Matthew Odietus: I cut my head open and I guess I did it a little too recklessly, and this thing like a third eye in the middle of my forehead opened up. It was about the size of a half dollar. I had to get five stitches that night.

UTV: As a whole, the band seems to be able to take a lot of physical abuse. Do you look forward to it? Is it just fun, or is there some sort of penance you're doing?

Matthew Odietus: [laughs] It's mostly fun. A cut on the forehead, that looks like a scratch in a few days, but when somebody yanks you off the stage and your back hits the floor, that's not too much fun. But it's all a part of it, and if somebody gets hurt, you knew it was gonna happen anyway. You can't really complain about it much, except for the guy that hit me with a Rolling Rock bottle in the ankle really hard. I don't know what that guy was thinking. I **hated** that guy. But other than that, it's pretty much okay.

UTV: The first time I ever heard of you guys somehow saw you guys at The Continental and Larry stage dived off the stage and landed on his head and was unconscious for about 20 minutes while the band played...

Matthew Odietus: [laughs] See, that's all blown out of proportion. That's true, but it wasn't 20 minutes, it was like five minutes. People were trying to get him to the hospital, but he didn't go.

UTV: Spag says you guys played a show in Jersey, I think it was a dry show, and you seemed pissed off that there was no liquor, but then you came out, kicked ass, and were totally amazing musicians. Are you guys actually schooled musicians, or do you just play everything from the gut?

Matthew Odietus: I took guitar lessons when I was young, but I pretty much don't use anything I learned from that. I've been playing a long time, so that might be part of the reason why it sounded... okay. We practice a lot and we try to keep the stuff pretty tight. Sometimes liquor and boisterous audience members make things kinda sloppy, but yeah, we can play tight if the situation is so we **can** play tight.

UTV: You seem to have a problem keeping drummers....

Matthew Odietus: Oh yeah. We're on drummer number seven.

UTV: Oh my god, really? Do you guys kick them out, or do they leave?

Matthew Odietus: I guess we've kicked most of them out. The first guy, he was kind of losing it in a weird way, and he just went into a different lifestyle and stuff, so we ended up having to kick him out, but he was glad to go at the same time. Other than him, it had to do with drummers actually being competent and showing up to practice on time. It kinda sucks when everybody else shows up to practice and practice is a half hour away, and the drummer doesn't show up.

UTV: It's seems that maybe you're more serious about the band than the presentation would sometimes make things appear.

Matthew Odietus: Oh, I would say **so**. We write lots of songs, and we practice a lot, and -- not that we can whip out all of these songs any night -- but I would imagine we're up to 80 songs. Yeah, we're real serious about it. Just keep writing songs, putting out records, and tour as much as possible.

UTV: How many singles do you have out now?

Matthew Odietus: I think it's up to 12, and there are a few more getting ready to come out.

UTV: What do you have coming out?

Matthew Odietus: We have a single coming out on Soul la Mente Records, a two song single. One just came out on Centsless Records out of Cincinnati. And we have a couple other things that I can't even remember right now, but we have some other stuff. [The Candy Snatchers will also be recording a 10" for Man's Ruin in March].

UTV: On the Centsless record, it says, "recorded...while The Candy Snatchers were en route on their unsuccessful Canadian tour." Why did you consider that tour unsuccessful?

Matthew Odietus: 'Cause when we got to Detroit and we got to immigration on the Canadian side.... this guy, Miles Nicholson who worked for Cargo Canada, he was supposedly getting all our papers ready, and forms ready...he was supposed to have all this stuff waiting for us at the border. They were supposed to give us our working papers is what it was, and there was no working papers and he was conveniently not at work that day, so they said, "No, you can't come into the country."

UTV: Uuuuh.......

Matthew Odietus: We said, "I guess we're gonna drive back to Virginia Beach." Yeah, it was pretty unsuccessful.

UTV: Did you guys beat him up? [laughs]

Matthew Odietus: I've never seen him since then, but he pretty much knows that if we ever play where ever he lives, not to show up. Yeah, 'cause we will.

UTV: How did the video for "Why I Drink" come about? Did you guys do it yourselves, or did Safe House put that together?

Matthew Odietus: A friend of ours, Joanne, who was going out with Dean [Rispler] who produced our first album, she had access to a lot of video equipment. I don't know about film, but I guess it was some 8mm film. She told the guy at Safe House she could do it really cheap and he was like, "Okay," and gave her some sort of budget. We just went around drinking in New York all day long. She filmed it and edited it together with her friend Chris with some live video footage of us.

UTV: Was some of that footage from The Continental?

Matthew Odietus: It was **all** from Continental, three different shows.

UTV: Why is the passed out Noel holding a broken bottle in the photo of the back cover on the first record?

Matthew Odietus: I don't know. He gave us that picture and said, "Hey, why don't you use this on one of your records?" And we were like, "Wow, this would make a great back cover!" And it did. I think somebody put that stuff in his hands, I don't think he actually passed out like that.

UTV: They didn't stick Cheez Doodles up his nose, they gave him a broken bottle.

Matthew Odietus: Yeah.

UTV: Why is *Pissed Off, Ripped Off, Screwed* on Go-Kart rather than Safe House?

Matthew Odietus: It's all of our singles from the first couple of years compiled. Originally Greg [Ross, Go-Kart guy] offered to do it quite a while back...

UTV: Is the band now on Go-Kart?

Matthew Odietus: We haven't signed anything with him. He hasn't heard it yet, but he was saying he'd like to put the next record out. He might change his mind when he hears it.

UTV: You guys have another record recorded already?

Matthew Odietus: Oh yeah. We recorded it at the same place we recorded that Centsless single, so it's kinda noisy, kinda fucked up sounding. I don't know if Greg's gonna like that or not.

UTV: We have some fun questions here....What's the weirdest thing anyone in the band has been in jail for?

Matthew Odietus: This is before he was in the band, but when Willy [Johns, bassist] was a kid, he broke into a pet store by climbing down the air conditioner vent, and he stole some pets, like some birds, a snake, and stuff like that. And they ended up catching him because a detention notice had fallen out of his pocket while he was crawling down the air conditioner vent. They tracked him down at school the next day, then went to his house and found all the pets. That's pretty weird...

UTV: [laughs] Yeah, he was just **always** a bad fuckin' kid, huh?

Matthew Odietus: Oh yeah....

UTV: Not only was he stealing pets, but he had **detention**!

Matthew Odietus: And also he'd gotten caught one time when he was a kid, he'd put a screw in the end of an antennae, and you know those night drops where businesses would drop there bags full of money at night? He would wedge it in there, and he screw into the bags and be able to get money out of the bags. I don't think he was gettin' much -- you'd think he was gettin' hundreds of dollars or something -- but they caught him. He kept going back to the same place.

UTV: What band that's together now would you like to see break up?

Matthew Odietus: God......I could turn on MTV right now and whoever's on I'm sure I'd want to break up. Man, there's some really bad bands....Rage Against the Machine, I wish those guys would break up.

UTV: Yeah, me too. They suck....What's the biggest number of female fans you've ever been alone with at one time?

Matthew Odietus: Two.

UTV: Really?

Matthew Odietus: Yeah.

UTV: Lucky you, man! One day I was at work and I screamed out, "In the name of Jesus Christ, please let me sleep with two women at once!" and all the power went out...

Matthew Odietus: [laughing]

UTV: I shit you not...And then I was telling someone about it, so I did the same exact thing, and then the power went out again!

Matthew Odietus: That **is** crazy...

UTV: Yeah, and it never happened, although I was had the chance twice in my life, but because I was naive and drunk I didn't realize till later what was being offered...I took that [the power outage] as a sign, but nothing ever came of it.

Matthew Odietus: What denomination did you grow up in when this was goin' on?

UTV: Catholic. I guess now I consider myself a cross between a pagan and a Christian, as if there could be such a thing.

Matthew Odietus: That's pretty scary though!

UTV: Yeah... people were frightened when they saw it. They were just like, "Whoa! Stay the fuck away from **you**!" Anyway.....If there was one thing The Candy Snatchers could achieve that would make you able to say, "That's the thing I've wanted all my life," or "That's it, I've achieved my goal, I no longer need top be involved in Rock n'Roll," what would it be?

Matthew Odietus: Wow.....of course I wanna play in other countries, that's for me, myself, and I'm sure the rest of the band wants to do that, I'm sure that's up there. One thing, I'd like to make a fourth album that doesn't suck 'cause other bands do that. That would be pretty cool.

UTV: The Candy Snatchers seem to talk about sex a lot in a PC climate. Is that this a hindrance for certain groups of punks as far as liking the band?

Matthew Odietus: Not that I've actually noticed, and surprisingly, a magazine like *Maximum RockNRoll*, they're really not into super sexist things, and they haven't given us shit about it. Maybe we've been really lucky, or maybe we just handle it the right way, I don't know...

UTV: Yeah Tim's told me you're one of the bands he likes a while back. A friend [D-Kline] and a I were having a discussion where we were saying that someone like Johnny Thunders would wear a swastika but he wasn't a nazi, he did it for shock value. And we said that The Candy Snatchers write about sex, but they don't talk about smacking the woman around or degrading her, so I could see that, the handling being important...'Cause the woman has fun too, it's not domination.

Matthew Odietus: Yeah, I could see that...

UTV: So you haven't had any problems with PC kids coming to shows and hassling you?

Matthew Odietus: No...not yet [laughs] maybe that's around the corner.

UTV: ...or Church groups..."They're evil I tell you, **evil**!" [laughs] As a band, you appear to be more immersed in a Rock n' Roll, "live fast" type of lifestyle ...It that true?

Matthew Odietus: Yeah, we pretty much are constantly partying. We can only live the Rock n' Roll lifestyle to a certain extent 'cause we don't make any money, but yeah, as much as we pretty can. We're out drinking all the time... and trying to have fun, stuff like that. Lots of drunk driving...[laughs]

UTV: Please be careful with that...yeah, well in Virginia there's probably more space to be able to make mistakes than up here.

Matthew Odietus: Yeah...

UTV: Do you guys work full-time?

Matthew Odietus: No...Larry's a bartender, so as a matter of fact he just got Sweet Diesel and Shake Appeal real fucked up last night, he was givin' 'em Snakebites. They played at the bar last night. He's a bartender. Willy, he does whatever goddamn shitty kind of labor he can find, I don't work, and our drummer right is not working.

UTV: Is the band kinda getting to the point where you'll see money once in a while now?

Matthew Odietus: Ah, no, never. Any money that actually comes in goes right to whatever immediate expenses we have, and right now, I'd say to friends we owe about $5000, so whatever money we get we like to give to them. And our van always has something wrong with it.

UTV: Anything else you want to talk about, or anybody you'd like to make fun of?

Matthew Odietus: Oh no, not really. I don't feel super hostile to anyone where I'd necessarily berate them or anything. ☺

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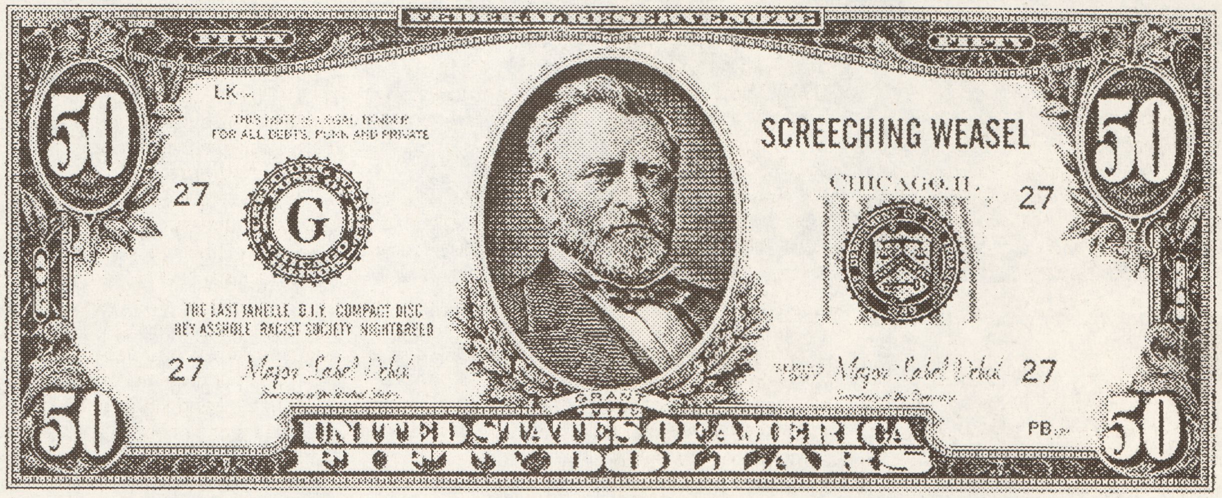
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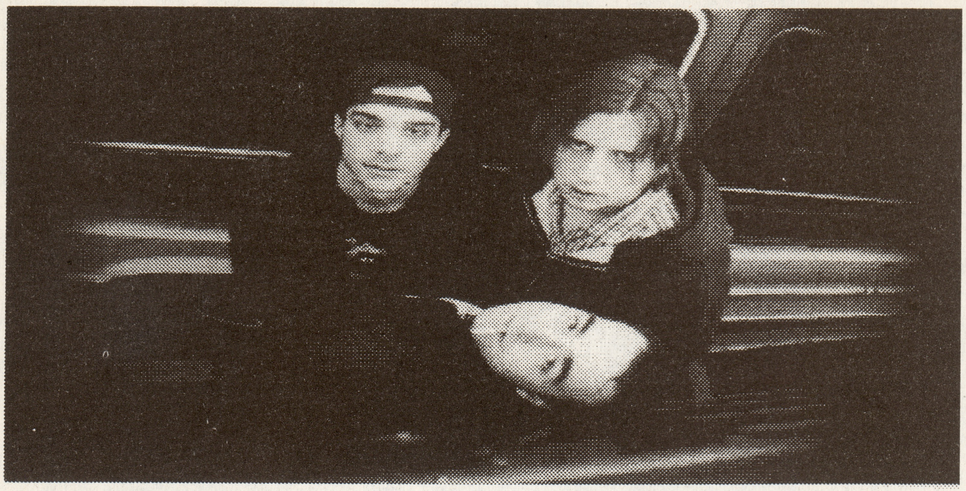


Latex Generation are a fast, melodic Punk band from Long Island that have a new full-length coming out on the just relocated OneFoot Records. I conversed thru email with vocalist/guitar player Joe Latex and bassist Tommy Rockstar, who joked a lot, and gave me insight as to "Whatever Happened to PJ Soles". Write to them at: Latex Generation, POB 99, Albertson, NY 11507. ***-Rich***

Under the Volcano: First off, what kind of name for a band is Latex Generation? Is this an allusion to some strange sexual practices?

Tommy Rockstar: That's a frequently asked question that we always have fun with, yet is usually hard for us to answer, as well. Originally, when the name came about -- close to 8 years ago -- we were tossing around names that we really didn't care for, and inevitably, we chose this one. It works almost like a catch-phrase. To tell the truth, it's had so many meanings in the past that I couldn't begin to tell you what I think it really means. In fact, it has a different meaning to each member of the band. Some people associate it with homosexuality and pregnancy, while others associate it with a "fake" society. All I can tell you is that when I thought of the name I had a fear of AIDS in mind -- which in a way, I find to be contradictory considering all the stupid shit I've done in my time.

Joe Latex: My Grandmother thought it meant "plastic" generation -- as in fake generation. I love my Grandma.

UTV: You just changed drummers; why did Hugo Lowbrow leave?

Joe Latex: He got sick of Tom raping him in the van... Hugo is one of our best friends. Him and I are writing a song together called "Desperosity" -- after his own band -- that will appear on our new LP. Our new drummer, Alien [Brian], is really cool even though he apparently can't hold down his liquor too well. He tried to stage dive at the New Year's Chavez show at Brownies and knocked over all the monitors, so I guess we're gonna have a whole new slew of memories with him on board. How the fuck do you stage dive for Chavez anyway?

Tommy Rockstar: Actually, Hugo left to do his own band, among other reasons. He left in June of 1997 after we did our last show with him in Germany. (The only thing I remember from that show was being piss drunk and naked rocking out to "99 Red Balloons" ala 7 Seconds with various members of Radio Baghdad for about 15 minutes straight!) Hugo left on great terms and we hang out with him all the time. He actually returned recently with intentions to record the *Boysrock* LP, but we found Alien so that took care of itself. Considering all the things we went through together with Hugo and considering his uncanny ability to play drums (remember, he's originally a guitarist, not a drummer) it's sorta sad to look back and think how those memories with him might not be re-lived again. Then again, it's not like he's dead or something. We actually plan to record a New York Dolls song with him [on drums] for the *NY's Finest 2* compilation. But right now we've got Alien on drums and he's fucking amazing. He's played with some Long Island bands like Negative Reaction and the Nude Alligators, plus he's worked with Rot N' Roll Records so he is not too wet behind the ears. We're really looking forward to a great year with him. As for Hugo..."Oink, oink, my good man".

UTV: Why did you end up signing to a label from New Jersey rather than some of the -- perhaps -- higher profile New York labels?

Tommy Rockstar: Right deal at the right time, ya know. Who gives a fuck where the label is based anyway? Just as long as they produce. To tell the truth, I'm not sure of too many "high profile" labels around here that would fit us. I mean there are some great labels out here, but the OneFoot deal was cool and it seemed like there was some potential for us both. In the beginning, OneFoot was pretty backwards when we first signed on, which scared us. Distro was a mess, people were thought to be stealing on the inside, plus they made the mistake of signing a million bands, [and] a lot of them ended up having no talent. Then, everything changed. Distro is looking great, the label was re-staffed with head-on people, and most importantly, OneFoot has been dropping a lot of the dead weight as far as bands go, which needed to be done. Things are looking a lot better. There are talks of us doing our first video with them, as well as a tour of Japan this year in support of our release with them. Not a lot of labels can do that. Then again, don't think that we get a free ride either. I think one of the reasons we are one of the most "backed" bands on the label is that we work just as hard as they do.

Joe Latex: Don't listen to Tom -- it's all a lie! We signed to OneFoot because they bought us sushi and Heinekens! That's it. As for New York labels, we were thinking about working with Radical Records in NYC but they only offered us Coors Lite instead, so I kicked their asses. Wreck-Age wanted to work with us but realized they were playing our record at the wrong speed and never called us back.

UTV: Are you in fact "signed" to Onefoot? Can you tell us the nature of your relationship with the label?

Joe Latex: We signed in blood. I still have a scar on my ass to prove it.

Tommy Rockstar: Yeah, we actually signed a real contract. Without getting too personal, we signed on for our first LP, *360*, and gave them the options for albums number two and three. They've given us royalty advances, recording budgets, and tour support when needed. However, none of it goes to waste. In fact, we put up some of our own money on top of what OneFoot gave us to record *360*...which is funny considering how shitty it came out.

Joe Latex: It **did** take us a couple of months to actually decide to sign the contract. But in our relationship with them it never comes up. What I mean is that they never say, "You have to do this or that because it's in your contract" and in-turn, we don't hold them to a lot either. The new PJ Soles 7" came out under an oral agreement -- not part of any contract or anything. OneFoot and us work well together like that.

UTV: Why is Onefoot relocating to California?

Tommy Rockstar: That's Rick's ballgame. OneFoot was actually based out of New Zealand originally, and then later opened other offices in Japan, Germany, Australia and New Jersey (of all places!). Some are getting relocated, while others were shut down on purpose. As far as California goes, Rick hooked up with John from Devil Doll Records who now oversees the label from Los Angeles. He is doing a kick-ass job and really has his head on straight. I also think the move has something to do with the label being based in an industrial area in Pennsauken, NJ. I think LA is a little more livelier than New Jersey for Rick.

UTV: Do your perceive Latex Generation as a "Long Island" punk band? It seems you spend more time playing off Long Island than on it.

Joe Latex: We're just a band FROM Long Island.

Tommy Rockstar: That's a really good question. There are a few reasons why we play out of town so much. One being that one of our goals, obviously, is to get out to as many people as possible. How are you gonna do that without taking your show on the road? Secondly, we love to travel. L8XG road trips rock!! We usually bring a fuck-load of people to hang out with, and we party just like we would if we were hanging out on Long Island. But most importantly, to answer your question...No, I personally don't consider us to be a Long Island band. To tell the truth, in the beginning the Long Island scene turned its back on us. The scene was -- and mostly is -- full of HC bands that we really didn't and still don't fit in with. I must say, we are an OLD Long Island band. Ya, we were around during the whole "Mind Over Matter/Garden Variety/Neglect," days doing our thing years ago at places like the Angle and the Right Track Inn, but somehow we didn't really fit in -- and to be honest -- we really didn't care. So our only alternative was to do shows in places like New Jersey and PA where we began to meet up with bands like Weston, Bouncing Souls, Doc Hopper, etc. where we DID fit in. In fact, there was a point where we were bigger in places like PA than New York! Now we're getting tons of mail from the NYC/LI area asking when we are gonna play around here, which is great, yet weird at the same time, 'cuz-like, "Where the fuck were you?" Ya know?

Joe Latex: Yeah, plus too many people get stuck in Long Island for their whole lives. There are too many bands that are really good here but never get out of the dunes. It's a shame. It's also hard to have the best of both worlds. Put simply, we're travelers, and that's what we love to do. We do try and play Long Island once in a while, but it sometimes feels like a high school reunion where everyone is trying to find a reason not to like you for what you've said and what you've done instead of just going to hear the music.

UTV: It seems the band tours quite a bit, including a stint in Europe. How much time do you spend on the road? How instrumental is touring as part of the band's "strategy"?

Tommy Rockstar: Touring is a tool we use to get the job done. If you don't, you're lost. It's cool how you use the word "strategy" because that's exactly what we have goin' on. We tour a lot, but it's essential for promoting what you want promoted, ya know? Releasing an album and sitting on your ass is pointless, don't you think? However, a lot of times you get burned out on the road, which is why I stress to all the kids in bands out there to take every necessary step in properly booking a tour, especially your first one. In the "Biz" -- if you will -- you can't afford to live and learn nowadays. You've got to maintain the upper hand. As for me, I love the escape from everyday life in New York. We will be doing a lot of touring in '98, which OneFoot is excited about -- as are we -- especially since were are currently working with a new booking agent who we hope works out nicely. Among other things, we plan to tour the States excessively this year, as well as Canada, Mexico, and Japan/Australia, as well as hopefully doing some dates on the Warped Tour this year too, if everything works out.

Joe Latex: I'm in a band for two reasons: 1). to satisfy my own desire to express myself musically through writing and performance and 2). to see as much of the world I can. You can go on vacations anywhere and not "see" a damn thing, but when your job is to play places like clubs and go and "live" in someone's house when you're on tour (i.e., crashing at a fan's house) you take in a whole lot more than a tourist would.

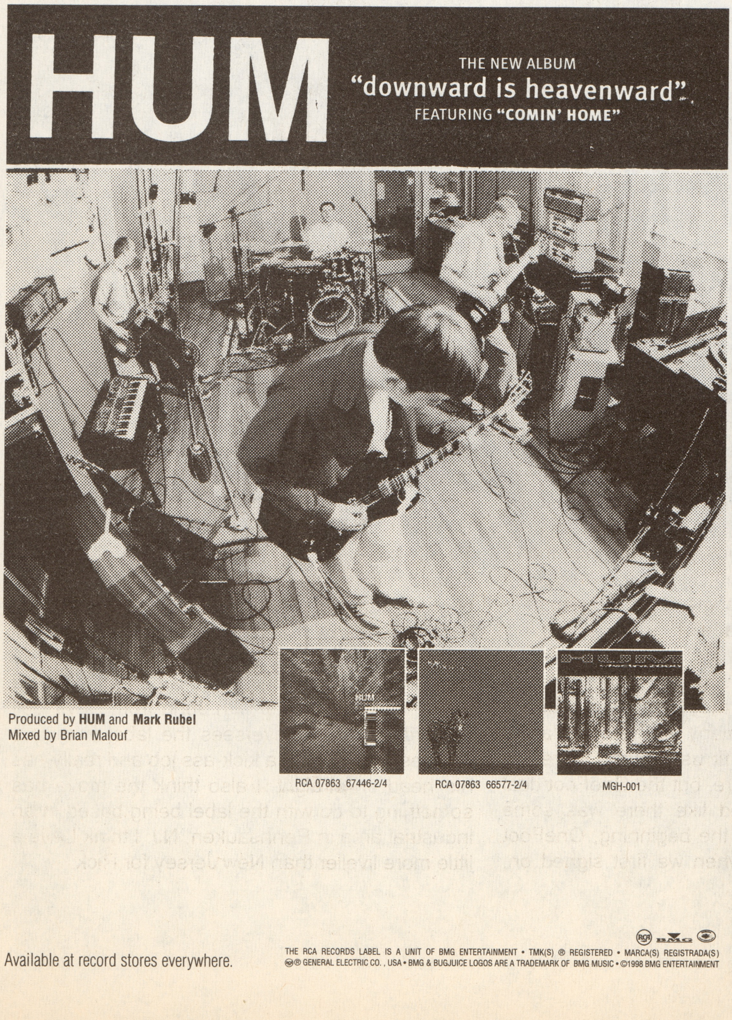
UTV: You've played with some very well-known bands. Care to slag any? Okay, okay...any good gossip?

Tommy Rockstar: Whoa...what a question from such a respectable zinster like yourself, Rich!! You should check out the interview we did in *FOE* #36 and take some clips outta that issue if you really want some gossip. I'll make sure to send a copy along. Otherwise, Superchunk drinks a lot... oh, and FYP all get dressed up in suits to go to work in LA.

Joe Latex: I don't know about you, Tom, but here's my slag list: Bouncing Souls wear adult-size diapers in their van because the cannot pee in public. Blanks '77 have their own satellite dish in their van that feeds the TV old reruns of *Davey and Goliath* because they're really Born-Again Christians, except for Mike. He thinks Davey's mom has killer legs. Bigwig are in the Sugar Ray video -- that's really true!! Less Than Jake like to finger each others' asses on tour (I think it has something to do with warming up the horn section) ....you don't want to print the rest...it involves dirty underwear, Weston, and a whole lot of 13 year old female junkies.

UTV: Do the members of Latex Generation have "straight" jobs? How do you fit five US tours in with full-time jobs, or school, or whatever?

Tommy Rockstar: For the time being we do.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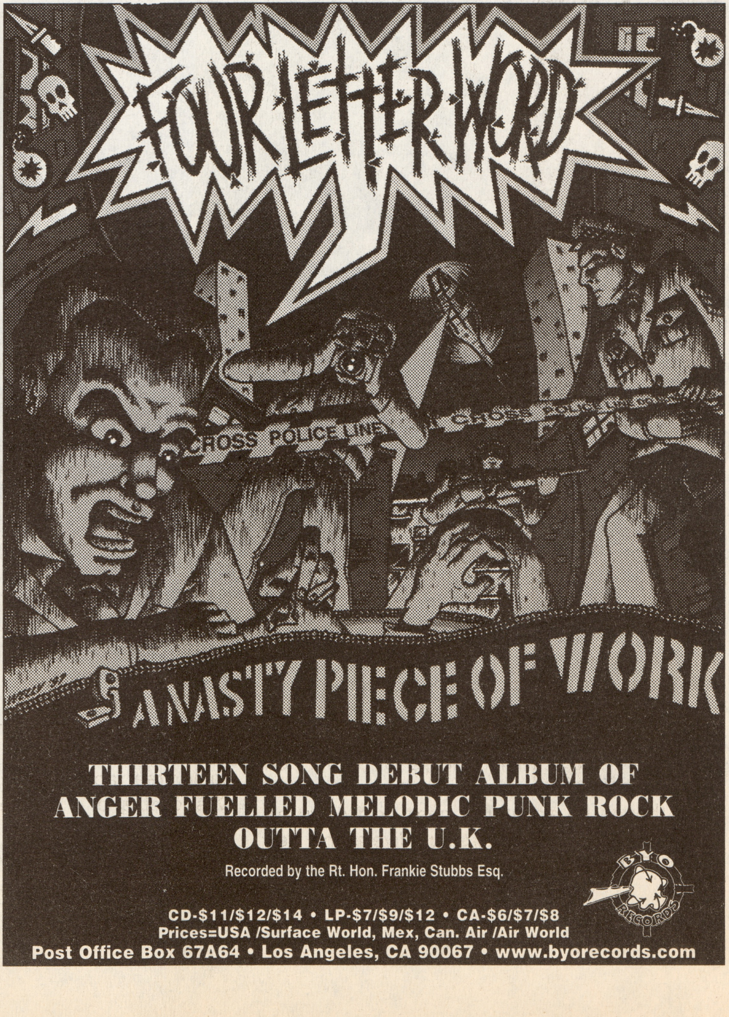
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Money is money, ya know? We actually have it set up nicely where our respective work places understand what we do and are cool with us picking up and leaving, which is hard to find these days. At that point we live on the road. Girlfriends, however, are a whole 'nother story. In the meantime, I've been busy working on a merchandising company aimed towards bands and record labels, so that's also been keeping me busy. I also just signed up for a semester at NCC for film production which I also have a big interest in, as well.

Joe Latex: Tom delivers pizzas; I work across the street from his pizzeria at a retail store. I actually got a job for Alien there too. Can you imagine being on tour with these guys for over a month at a time? They're in you face 24/7-cramped in a sardine can on wheels. You finally get home and go to work with one of them while the other brings you lunch. I predict band suicide by this time next year!

UTV: There's been talk of a Latex Generation documentary in conjunction with *Punk Uprisings*, a cable TV show. Is it going to happen? How did the idea of a documentary come up?

Tommy Rockstar: Hopefully it will. I've talked to Susan and Matt from *Punk Uprisings* about it a couple of times and it looks like it has the potential if it was done right. Personally, I'd like to have more of a spoof-type atmosphere -- maybe even some of it acted out-- who knows? But one thing for sure is that we'd rather have it filmed in 16mm instead of on video. There is some great old footage laying around like Super 8mm clips from Europe and shit that would add to it so it really does look like something promising. As far as *Punk Uprisings* goes, Matt and Susan are friends of ours. Matt roadies for us from time to time, and he would have a terrific chance to get some raw footage on tape from his road experiences with us. OneFoot might even have something to do with it, but all I know is that I'd personally like to have a share in the production and direction of the project. Keep an eye out, I guess.

UTV: You have a song (and 7") titled "Whatever Happened to PJ Soles?" How is PJ a significant figure for the band? Is it true Joe dated her just after *Rock N' Roll High School*?

Tommy Rockstar: What the hell are you talking about?!

Joe Latex: *Rock N' Roll High School* was one of those movies you watched over and over again growing up; at least I did. To this day I still can't watch that Ramones' "backstage" scene without pissing myself. I used to work at this video store where I found this remastered copy of it, so I went home and watched it, and after the movie was over I called Hugo up and told him that I had to write a song about PJ Soles because everything rhymes with "Soles." Five minutes after I hung up the phone we had a new single. Oh and yeah, I **did** date her for a while, but she kept looking like my right hand, and the left one was getting jealous.

UTV: How many copies of your first full-length, *360*, do you think you've sold?

Tommy Rockstar: Let's just say its sold pretty okay worldwide and OneFoot and us are happy about that considering how much we don't stand behind it. I guess were one of the higher "selling" bands on the label, or so we're told.

Joe Latex: Tom, you're so modest. Don't you know it went triple-platinum?! Oh, sorry, I meant nickle platinum. Seriously, it did well, for what it's worth. It actually did a lot better than I expected.

UTV: How will *Boysrock*, your second full-length, due out in April, differ from *360*?

Tommy Rockstar: *Boysrock* is like nothing we've ever pulled off before -- at least not this good. Especially now, with this new line-up, it really captures an important period of transition and maturity for us without "mushing" out. *360* was recorded all wrong and was sucked dry of its true feel. It also represented five years of Latex that we no longer sound like -- with members that we no longer play with. *Boysrock*, however, is an honest representation of our song writing and what we really sound like now. It's good to know that we've got our shit together.

Joe Latex: Thank you Reverend Rockstar. Actually, we plan on finding out why Tommy thinks he's a rockstar via music -- sorta like a Rock opera. I wanted to call it *Tommy*, and pretend Tom was blind but he could play some mean pinball, but the general consensus was that no one would get it. I mean, how the hell could a blind kid play pinball, anyway?

Tommy Rockstar: I'll make sure that happens Joe.

UTV: As a band, what is Latex Generation's ultimate goal?

Tommy Rockstar: I guess to reach as many people as possible and showing them what we've got to offer -- them going for it and us eventually living on it for as long as we have it in us...happily ever after.

Joe Latex: Our ultimate goal is to make new goals since we've accomplished a lot of our goals already since we've started out. I wanna personally record an album where we can sit down, listen to it and not be upset by any aspect of it. Hopefully, *Boysrock* will deliver the goods.

UTV: If you could sum up the band's life philosophy in one sentence, what would it be?

Tommy Rockstar: I think I just did.

Joe Latex: "Hickory, dickory, dock, there's always a Taco Bell around the block!"

Tommy Rockstar: Duh. ☺

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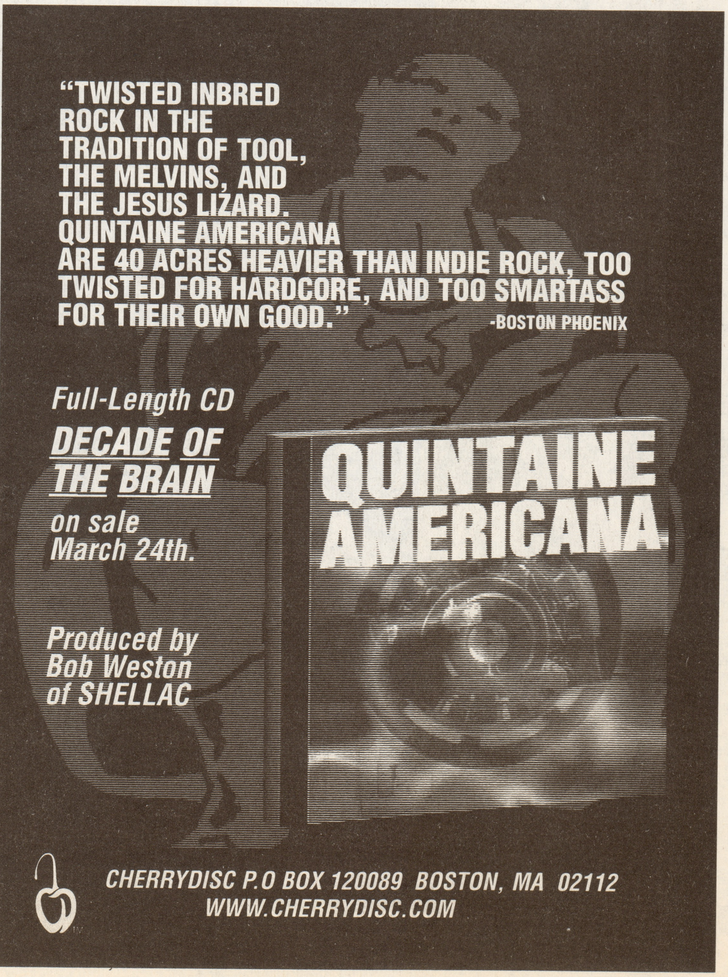

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JACKIE "THE JOKE MAN" MARTLING

BY RICH

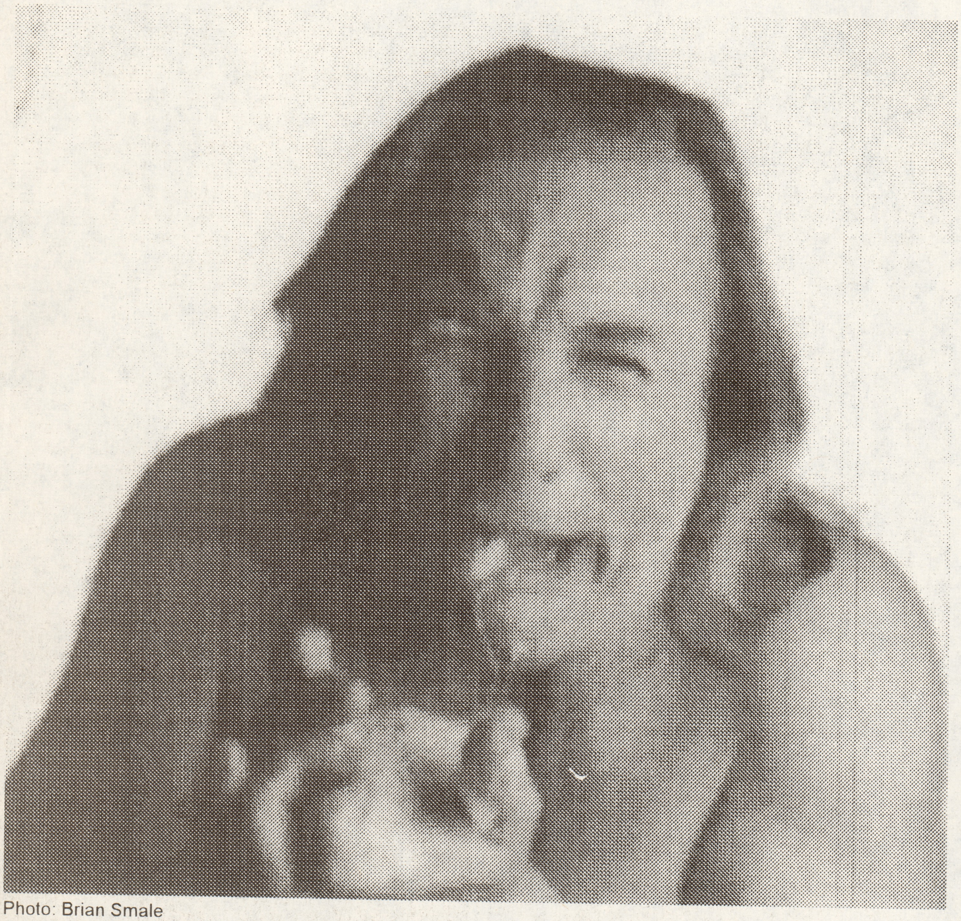

Photo: Brian Smale

Millions agree that ***The Howard Stern Show*** *is the best talk radio on the planet, and there is no doubt that Jackie "The Joke Man" Martling is one of Long Island's hardest working comics. Joining the Stern crew in '83 on WNBC gave Jackie what eventually became a national forum for his witty one-liners, raw good nature, and trademark cackle.*

I originally approached Jackie after one of my prophetic dreams, while he was at Borders doing a signing for his new book, ***Jackie "The Joke Man" Martling's Disgustingly Dirty Joke Book****, which had me laughin' out loud. Jackie was kind enough to take time out of his busy schedule in order to answer my nosy questions thru email.*

*Happy 50th Jackie, and thanx to the entire Stern gang for making us laugh...**-Rich***

Under the Volcano: You've put out other books before. What distinguishes *Jackie "The Joke Man" Martling's Disgustingly Dirty Joke Book* from your previous efforts?

Jackie Martling: In the early Eighties, I had four paperback joke books published...*Just Another Dirty Joke Book*, *Raunchy Riddles*, *The Only Dirty Joke Book You'll Ever Need*, and *More Raunchy Riddles*. They sold very well, because joke books always sell well. They're still around, lots of people bought them. Around 350,000 of them are out there somewhere.

But this new book is a Simon & Schuster hardcover, the big leagues. A real advance, real publicity, book signings. It's in all the major book stores coast to coast, and is selling like hot cakes, thanks to all the exposure I've gotten from *The Howard Stern Radio* and *TV Shows* and *Private Parts* movie, and of course the years of trekking around peddling dirty jokes on stage and in every other format you could conceive. It's already in its second printing and at this point *Volume Two* is certainly a done deal. Jackie Martling, author. Hmm.

UTV: Did you approach Simon and Schuster with a finished product, seeking a book deal, or did they approach you? Because the stakes are high, is there intense pressure to meet a magical sales quota?

Jackie Martling: My manager, Rory Rosegarten, was approached by a guy from a book company looking for a Jackie "The Joke Man" Joke Book, and he offered us a very generous advance. Seeing an wide open playing field, Rory decided to shop the idea around, and Simon & Schuster wound up outbidding all of the competition. Actually putting the book together was a labor of love, because I had all the jokes from my 40 years of collecting amassed in my computer. After we got the deal, it was merely a case of picking and choosing my absolute favorites. I have *Volume Two* and *Volume Three* already lined up and ready to go.

Was there an intense pressure to meet a magical sales quota? Maybe. But I didn't really feel it. I knew I had great jokes, which had all actually been "tested". I knew how much the people loved hearing them from the stage, and I knew people loved joke books. So I was pretty confident we'd sell a bunch. And now that we're in our second printing, and they've already recouped my advance...which, by the way, was no where near the figure reported in *The Daily News*...I guess that pressure is for the most part history. I hope.

UTV: How long did this book take you to put together? Did you employ a "ghost writer"?

Jackie Martling: The book took a few weeks, but only because we overshot and made it three times too big...that's why I have two more ready to go. After I

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MISS R BEGLIN
GRADE 8
NOVEMBER 1961

Martling "flips the bird" at a young age.

assembled it, I had to cut it by two-thirds.

Ghost writers? Howard Stern very generously wrote the hysterical Foreword...it's brilliant...but aside from that, the only ghost writers I had were the millions of people who have told me jokes, mailed me jokes, or e-mailed me jokes, for as long as I can remember.

UTV: How many jokes do you know? Do you have them all written down somewhere?

Jackie Martling: They're all in my computer. There are tens of thousands. So many are similar, and are in different forms, that it's hard to put a number on it. 10,000? 30,000? What would impress you? 75,000? Okay, I've got a million of 'em.

UTV: You've been in "Show Business" for about 30 years. Was there a time when you almost gave up? When? What reinvigorated you?

Jackie Martling: I'll be 50 (fuck!) on Valentine's Day, February 14th. My first "gig" was playing Peter Cratchet, in "A Christmas Carol", in third grade. My first paying gig was as a rhythm guitar player, when The Sonics, my high school band, got forty dollars for a school dance, in 1963, so I've been at it for 35 years. Whew.

I've never actually "given up", although I'm not sure when I was officially inducted, or if I ever was. I worked construction in Denver in 1973, between my college band at Michigan State and The Off Hour Rockers on Long Island. Setting forms and chopping up concrete lasted six months, and that was more than enough to make me realize that wasn't what I was going to do for another week, let alone the rest of my life. I ran home and reunited with my old partner, Chris Bates, from The Sonics, the guy who taught me how to play the guitar, and we started The Off Hour Rockers, a two-man act where we played lots of my original songs and told jokes. I played acoustic guitar, electric guitar, banjo, harmonica, kazoo, had a tambourine strapped on my left foot, worked the lights I had constructed with my right foot, and we kept our joke lists on our stage monitors. We eventually added Herbie Werner, an incredible keyboard player. He walked up to us one night (at Neptune's Pub in East Meadow) and said, "Can I sit in? I know all of your songs." We said, "Okay", he set up, and knew the songs as well as we did. He became a permanent fixture, and we went on to record my infamous "Pot Song," before calling it quits in 1978. That's actually a funny story. There were three of us in the band, and one night, Chris and Herbie said to me, "We're leaving to start our own band." Now, I'm no rocket scientist, but if two guys were leaving our three-man band to start their own band, that's kicking me out of the band. Ouch. But they were more into the music, and I was enjoying the fucking around, the jokes and the ballbreaking.

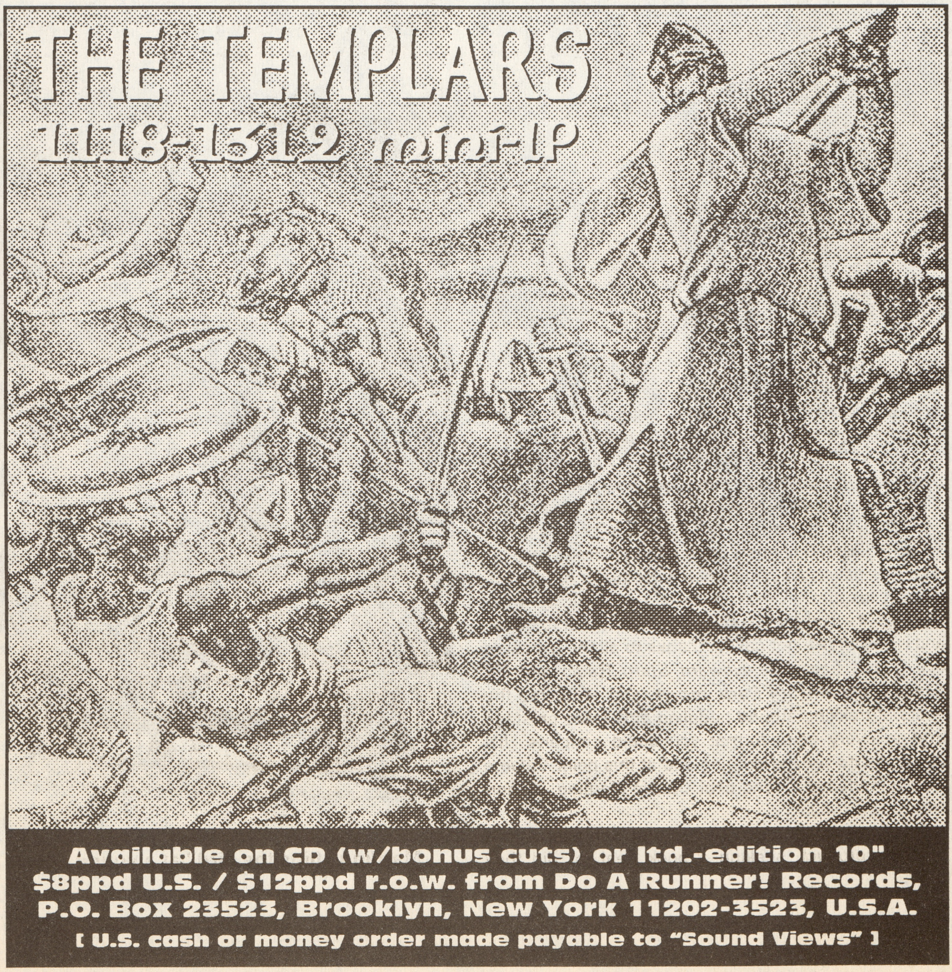
By the way, "The Pot Song" is currently on the Oglio Records soundtrack to the movie *Psycho Sisters*, which also features a song written by my wife, Nancy Sirianni. She also has an incredibly violent role in the film...don't miss it.

The Rockers' break-up was when I was 30, so I figured I'd tell the jokes I had accumulated on stage until I thought of something else to do with my life. I had met a few Long Island comics, Richie Minervini and Jim Myers, at the Gong Show auditions at My Father's Place in Roslyn. The owner, Eppie, had sandwiched the auditions in before one of our Rockers' shows there. I watched them and said, "Shit, I'm as funny as these guys." I asked Richie, "How did you get to be a comedian?" He said, "Simple. I had cards printed up." He hands me a card and it says, "Richie Minervini, Comedian." Honest to God.

That was in 1978, just before The Comedy Boom, which I had a good hand in. Richie and I started the first paying Long Island comedy show (as opposed to Richard M. Dixon's White House Inn, which you did for zilch) on Tuesday nights at Cinnamon, in Huntington on Long Island. I recorded my first album there. It was called *What Did You Expect?*, 36 minutes of filthy jokes (nothing changes, does it?), and the cover was my Eighth Grade class photo where I'm flipping the bird. The show at Cinnamon led to the openings of The East Side Comedy Club in Huntington, Governor's Comedy Shop in Levittown, and Chuckles in Mineola. And I produced independent little shows everywhere I could, setting up my sound system and hiring comics and telling dirty jokes and making money.

In early 1979 I started my dirty joke line, "Use Your Finger! (516) 922- WINE!", to advertise the comedy shows I was putting on. Summoning up all of my marketing prowess, I surmised, "Give them a filthy joke, then tell them where the comedy shows are, then tell them another filthy joke. They'll stay on for all of the filthy jokes, and consequently have it drummed into their heads where the comedy shows are." It made total sense to me, and it worked like a charm. The shows at Cinnamon lasted until the early Nineties, through three changes of name and ownership. I still have the message that was on (516) 922-WINE in Fall of 1979, "Hey, next week be at The Grand Opening of The East Side Comedy Club!" In 1981, they hired Nancy and I to produce the shows at Governor's, and thanks to (516) 922-WINE, which by then was on ten phone lines, it was packed from opening night. (By the way, (516) 922-WINE is still in operation 24 hours a day and is still absolutely free almost twenty years later. I've never made a dime off of it). And I kept making albums...*Goin' Ape* (1981) at The East Side and *Normal People Are People You Don't Know That Well* (1982) at Governor's. And things just kept getting better, slowly but surely. Nancy Sirianni had come aboard as my partner in crime, and eventually as my wife, in 1981, and we simply worked our asses off, sending promotional packages everywhere, producing shows, making noise. We sent my three comedy records, and cassettes of them (we had expanded), to Howard Stern in the Fall of 1982, and he invited me to appear on his show at WNBC in February 1983. They liked me, and I became a weekly guest. For three years I appeared in trade for plugs on Tuesdays whenever I was in town, playing "Stump The Comedians" and "Match Game". Nothing about this changed when Howard was fired from WNBC and picked up by WXRK.

When The Howard Stern Show went to mornings on 92.3 K-Rock in New York City in 1986, and I was offered a paid gig two days a week, it looked very



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promising. The concept of staying in my own bed instead of rat hotels and apartments on The Comedy Trail was a dream to me. With Nancy's encouragement, I stopped taking stand-up gigs...no more weeks in Nashville, Chicago, Fort Lauderdale. We hoped that by freeing up my time, my two-day-a-week day job on *The Stern Show* would develop into something more. It did. Now I have a question for you. Do you have any idea what your original question was?

UTV: It seems that as long as I've known of you (which is, incidentally, before 1983) you've been a "do-it-your-selfer", with your own phone line, releasing your own CDS, writing your own books, etc. This is surely indicative of a larger life philosophy...care to give us a glimpse of it?

Jackie Martling: It's very simple. It's just the "if you throw enough shit against the wall, some of it will stick" philosophy. Other comics were doing the same seven minutes a night in New York Showcase clubs, getting ready for TV. Like I said, I had played in bands, worked in a recording studio, and I knew jokes, so I used what tools I had. I produced shows, started my own dirty dial-a-joke to promote my local shows, made the money to make my own dirty joke albums (which I recorded and edited and financed myself), and aimed at The Big Picture so I wasn't depending on what someone else thought of my act. We were creating a stupid little cottage industry that we hoped would sustain us through whatever. We figured, rather than waiting around to be "discovered", we'd do all kinds of stuff to insure that I'd get noticed anyway.

UTV: Why haven't you released a CD on a "legitimate" (read: established) record label? Have you pursued this?

Jackie Martling: No one had ever asked. My CDS are now distributed by Oglio Records, which is terrific. I'm finally in record stores Coast to Coast. But Carl Caprioglio, the founder of Oglio Records, is a huge Stern fan, and he chased us. And I'm thrilled he caught us. The soundtrack for *Psycho Sisters* is on Oglio, and features one of Nancy's songs, "Jolene's Theme", as well as "The Pot Song." And as I write this article, I'm excited to tell you that Sony Music has picked up Oglio Records, so I guess I have become somewhat mainstream.

Before Oglio and Simon & Schuster, the closest to anything "legitimate" I'd done was my Polygram *Jackie "The Joke Man" Live In Concert* video. But trust me, I pursued the fuck out of everybody for years and years. Since 1973, I've tried to peddle songs, joke books, albums, cassettes...I've been at it for a long, long time. I could wallpaper The Javit's Center with my rejections.

UTV: As a jack-of-all-trades (vaudevillian?), do you consider yourself foremost an entertainer, a comic, a musician, or a social commentator? What ultimately motivates you to do what you do?

Jackie Martling: I love the term "vaudevillian." One thing I'm not is a social commentator. I consider myself first and foremost a joke teller. I love to make people laugh, and laugh out loud, laugh hard and hearty. The most efficient way to do this is with a dirty joke. But I also love to tell stories, and just generally do whatever it takes to make people have a good time. I guess that reads, "get them to like me".

Motivation is firstborn child. My aunt and uncle lived on the second floor of our house...my father's brother had married my mother's sister. So for the first five years of my life I had four doting parents who worshiped my every word and movement. By the time I was seven, there were three kids in our family (they had added my brother Bobby and my sister Kathy), and the house was too crowded, so my aunt and uncle moved out so we could expand to both floors, and my father started drinking professionally, which obviously spread my mother a wee bit thin. From four parents to none, almost overnight. I can almost remember saying to myself, "Where'd everybody go?" I guess I've been looking for them ever since.

UTV: If there was one thing your parents did that encouraged you to succeed in this line of work, what would it be?

Jackie Martling: Either by choice or by design, they basically let us do whatever the fuck we wanted. And this was true more and more as the years rolled by, as what had ever existed of my parents' relationship totally disintegrated. I guess they couldn't control us real well.

Most important, I never heard one syllable of discouragement in what my life's choices were. This of course could have been due to total lack of interest rather than support, but either way, it was still wind in my back when it came to pursuing Show Biz. And my parents were both very funny people. My mother can still mow you down with a line at 77. Maybe my mother had visions of being Minnie Marx...she certainly seems to enjoy that I chose to do what I do, even if it is a little odd. I mean, not just a comedian...a filthy joke teller, who works on the most raucous radio show ever. Thank God the show is so huge.

I should add that both of my brothers (Jimmy came along in 1960) and my sister Kathy are as funny if not funnier than me. I guess I must be the one who feels the need to "prove it." My sister Kathy, now known as Katie Dunn, is a Jazzercise teacher in Commack, and her classes rave about her. I dare you to go take a class.

UTV: In the past you've worked with people like Paul Reiser, Rodney Dangerfield, and the brilliant Bill Hicks, among others. Do you continue relationships with those you've worked with in the past?

Jackie Martling: Time and space are what kills relationships, for everyone. Paul Reiser was a regular at The Comic Strip on Second Avenue in New York City when I auditioned there, and we worked together at many shows on Long Island and in New Jersey. I also hired him often for the shows I produced. But we were never what you would call pals. Ditto Jerry Seinfeld.

After a year or two with Rodney, that tapered off, and he's not the kind of guy who sends a yearly letter updating you on how the family is doing and who won

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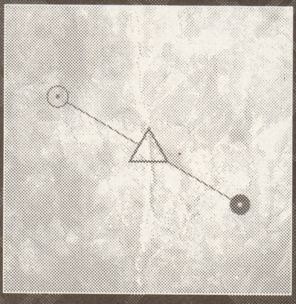

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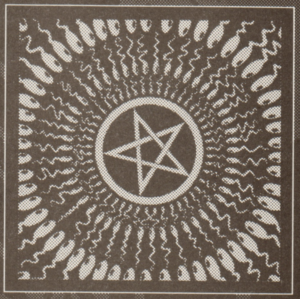

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which soccer tournament and who had a bake sale. I still enjoy the Hell out of seeing people from over the years, and you pass each other going up and down and all around. There are of course some people with whom I've kept in closer contact than others. I look back at all of it and I wouldn't change a thing...it almost seems like I had a plan. I've enjoyed every phase of my silly life.

UTV: Is the kind of fame and financial reward you've achieved in the last decade or so all it's cracked up to be? What are some of the positives and negatives?

Jackie Martling: I'd say I've achieved a modest amount of fame and fortune, and it's great. Maybe if it was a lot more it would be stifling, or bring with it more pressure, but I seem to be in a nice spot. I always want more, because that's what's in a person's personality that makes them chase this shit in the first place. But I'd say a constant uphill movement is the best life plan...the pleasure should be in the j always hard to pin down. But try this on...I was my parents' ourney. Of course, that doesn't account for my moodiness, but it sounded terrific.

UTV: Do you get irritated when people expect you to be funny and you're not in the mood? How do you handle it?

Jackie Martling: Fuck off.

UTV: In Howard's foreword to your book, he cites *Slaughterhouse Five* as one of your favorite books of all time. Have you read *Breakfast of Champions*, or other books by Vonnegut? (Vonnegut's one of my favorite authors, by the way).

Jackie Martling: I read all of Vonnegut's stuff, most of it twice, back in the late Sixties and Seventies. I'm a terrible reader, but I was nuts for that stuff. In school, I had the highest reading comprehension in my class, but sitting still to read has never been one of my passions. It's always been way, way below "sit at the bar and shoot the shit with friends and strangers." I guess the reason might be that very few books tell me dirty jokes I could one day use in my Simon & Schuster *Disgustingly Dirty Joke Book*. Tell me I don't have the art of the plug down to a science. All roads circle back.

UTV: On the show, Howard frequently ridicules idiots that call saying things like, "Well, in Albany, the audience won't find your show funny," while pillaging new markets. How really culture specific is humor, and at what point is there actually a barrier aside from language? What components would make humor universal?

Jackie Martling: Dirty jokes are universal. They laugh harder in some places than others, but if they understand English, my crap works. Of course, there are people who don't like filthy jokes, but if they don't, it'd be kind of dumb for them to go see Jackie "The Joke Man."

I always say, at every party there are two groups of people...the people in the huddle telling dirty jokes, and the people who wish they could think of a joke, so they could get in the huddle. Think of someone you know who you wouldn't tell your newest joke to...how much do you enjoy that person?

UTV: My friend Glen has aspirations to do stand-up successfully. What advice could you give him, or anyone else looking to make a living from something they love?

Jackie Martling: I always say to people who want to do stand-up comedy, "Don't do it." If they really have the desire, they'll ignore me and go on and do it. If they don't really have it in their hearts, then maybe my words will help steer them away from wasting their time. Because it's a mother fucker.

I've been very lucky, and it's been very hard anyway. Thank God Howard and I hooked up, even though I maintain we both benefitted tremendously. Before I was a regular on radio, my line was, "I'm nowhere, and it's been a really tough road getting here." Later I started saying, "Meeting Howard Stern was a turning point in my career. Of course, when you're going in circles, everything is a turning point."

On the other hand, making a living at something I'm passionate about has always been my life, so I'd be a hypocrite not to recommend it. But it takes balls and sweat and you're never off the clock. Tell Glen I said to drink a six-pack of Heineken and then flip a coin.

UTV: What are some of the differences between working live to an audience, on TV, or on radio? Which do you like most and why?

Jackie Martling: They are all terrific, and all totally different. The sound of the roar of the crowd after you kill them with a joke is an incredible melody. Having people say hello on the street like you're an old friend because they've seen you on TV never gets old, at least not for me, not yet. And knowing that I can say something, or give a line to Howard, and that at that moment people at home, in cars, at work, or wherever, in 43 cities, will be howling in unison, is an incredible rush. So they're all great. But to tell you the truth, so is telling my newest joke to my friend Burt and having him scream.

UTV: I hear a network is looking to have a TV version of *The Howard Stern Show* go head to head with Saturday Night Live. How is your camp preparing for this?

Jackie Martling: This is news to me, but I'd say after 11 years of making five hours of comedy a day, we're prepared for just about anything.

UTV: You've got a reputation as someone who's kind and very approachable. With all the success you've achieved, how do you stay grounded? Do you relate to the underdog? Do you consider yourself an underdog? Why?

Jackie Martling: I'm a decent guy who's always enjoyed people, whether they're friends or strangers, and that's simply never changed. I'm not sure if I'm an underdog...I guess it would depend on who you asked. Remember, yesterday's underdog is tomorrow's overdog. Christ, that's the first funny thing I've written in many paragraphs, and it wasn't.

UTV: If you left the earth tomorrow, what would you want your epitaph to read?

Jackie Martling: "I finally finished the fucking article for *Under The Volcano*.

UTV: I guess you should end with a few jokes...

A guy is driving home when a cop pulls him over.
The cop says, "Have you been drinking?"
The guy says, "Yes I have."
The cop says, "Please step out of the car."
The guy says, "Why? Don't you believe me?"

A kid goes up to his father and says, "Hey, Pop, know how old I am today?"
His father says, "No...how old?"
He says, "I'm eleven!"
He goes into the kitchen and says to his grandmother,
"Hey, Grandma, know how old I am today?"
She says, "Come closer..."
She unzips his jeans and reaches her thin, spotted arm down into his underwear.
She fondles his genitals for a few minutes and then she says, "You're eleven."
He says, "How could you tell?"
She says, "I heard you tell your father."

A guy says, "For our Twentieth Anniversary, I'm taking my wife to Australia."
His friend says, "That's going to be tough to beat. What're you going to do
for your Twenty-Fifth Anniversary?"
The first guy says, "I'm going to go back and get her."

A cop on horseback is at a traffic light, and next to him is a kid on his bike.
The cop says to the kid, "Nice bike you got there. Santa bring that to you?"
The kid says, "Yeah."
The cop says, "Tell Santa next year to put a taillight on that bike."
The kid says, "Nice horse you got there. Did Santa bring that to you?"
The cop says, "Yeah."
The kid says, "Well, tell Santa next year to put the prick underneath the
horse, instead of on top."

What's the difference between a friend and a real friend?
A friend will help you move. A real friend will help you move bodies.

A hillbilly goes to a hillbilly doctor and says, "My sister's constipated."
The hillbilly doctor says, "Tell her to sit on a block of cheese and swallow a mouse."

A lady is sitting in a restaurant when a waiter walks by digging away at his asshole.
She says, "Waiter! Have you got hemorrhoids?"
He says, "Just what's on the menu, lady."

A cop pulls over a carload of nuns, and says, "Sister, the speed limit is 65...why are you going so slow?"
The nun says, "I saw a lot of signs that said 22, not 65."
The cop says, "Sister, that's not the speed limit, that's the name of the highway you're on."
She says, "Silly me. Thanks for letting me know."
The cop looks in the back seat and sees that the other nuns are scared to death.
He says, "Excuse me, Sister, but what's wrong with your friends back there?
They're shaking like a leaf."
The nun says, "We just got off of highway 119."

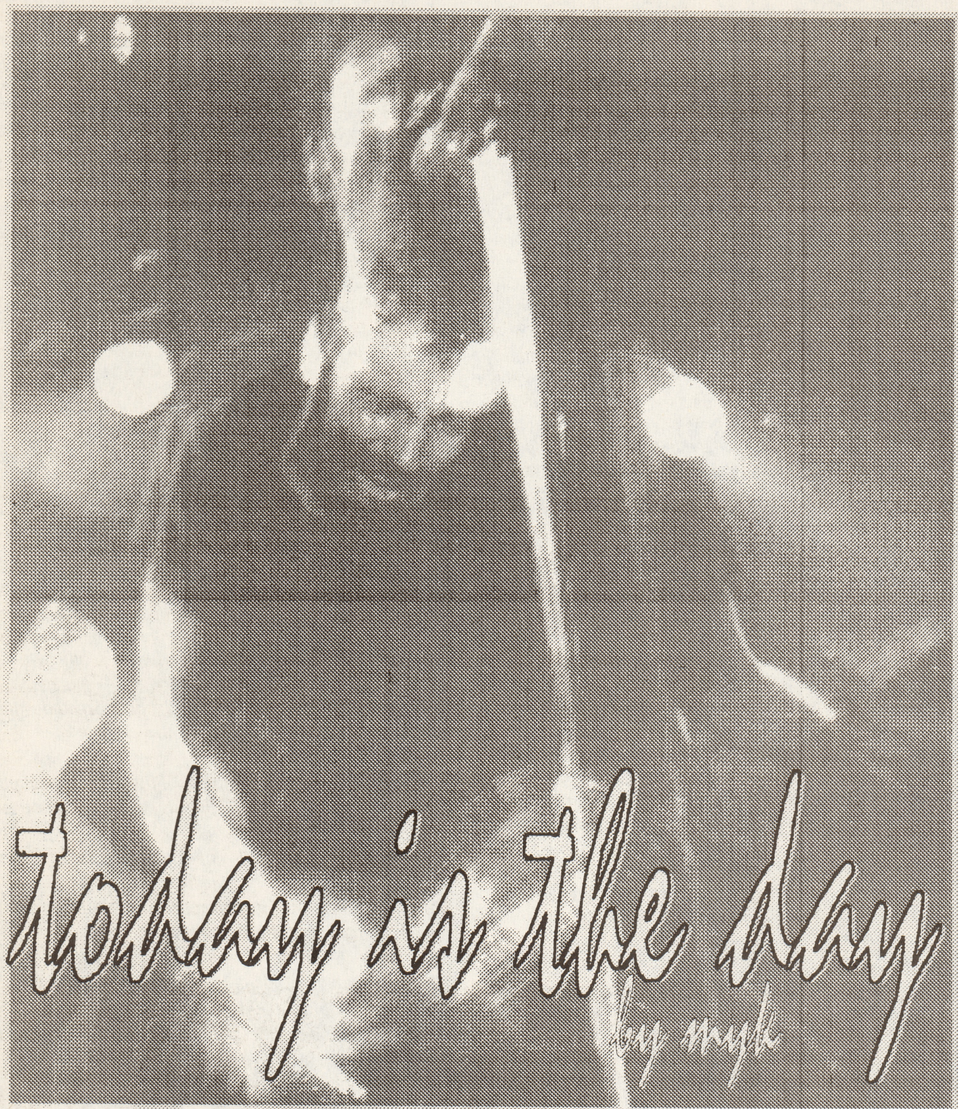
How's a hillbilly tell the difference between a bull and a cow in the dark?
He sticks his nose in the animal's ass...if there's a place for his tongue it's a cow.

About Jackie Martling...

Comedy writer, radio personality, and stand-up comedian Jackie "The Joke Man" Martling is the long-time head writer and cast member of the top-rated morning drive-time radio program, *The Howard Stern Show*, which is heard in 43 cities nationwide and in Canada and seen on The E! Channel. Featured in the classic comedy movie *Comedy's Dirtiest Dozen* and *Howard Stern's Private Parts*, Jackie has also headlined in comedy clubs across the country since 1979, has the world's longest-running dirty joke line, "Use Your Finger! (516) 922-WINE", and has released two CDS, four videos, and 16 cassettes of his popular live performances. He lives with his wife and partner, actress/singer Nancy Sirianni, on Long Island, in NY.

Don't forget to visit Jackie "The Joke Man" Martling at http://www.jokeland.com

And lastly kiddies, send questions for Jackie c/o *Under the Volcano*, POB 236, Nesconset, NY 11767, or email them to me at: RblackUTV@aol.com ...Hopefully, we'll print Jackie's answers in a future issue!



today is the day

by myk

*One of the first new types of music I got into when I moved to the all mighty island was the AmRep noise scene, more specifically, Today Is The Day with their first CD. Now years later, with their fourth album out, we find them on Relapse Records still destroying ears and instruments with their form of brutality. That wonderful guy Gordon at Relapse hooked me up with Steve Austin (the "Six Million Dollar Man," as they call him) the lead singer/ guitarist of Today Is The Day. I just have to say, after all the years writing for **UTV**, there has never been a more prompt, well mannered, or just plain interesting person to interview, and for that I say thanx!-**Myk***

Under the Volcano: So I saw you at Coney Island with EyeHateGod, and you're going to be playing there again...

Steve Austin: Yeah, we're going to be playing Coney Island again with the Unsane, January 30th.

UTV: Well, let's start off there. You're going to be starting your new tour on the 30th in New York, and you're going to be going...

Steve Austin: For about three weeks with the Unsane to the most of the East Coast and the Midwest. Then we're going to follow up that tour with a tour with Bloodlet for three weeks on the West Coast, then I think finishing off with a show at South By Southwest with Bloodlet, Brutal Truth, a few other bands from both Victory and Relapse, then taking off for Europe on a four week tour with Bloodlet.

UTV: You guys started out on AmRep, and the Unsane [was] on AmRep....now you're working together again on Relapse....

Steve Austin: That's really, really ironic that both our bands happened to be on AmRep before and now on Relapse. I think honestly that it was just a sheer coincidence that that is how we ended up doing that. 'Cause of course Unsane had only done one record with Amphetamine Reptile, and we had been there for a few years. I'm really happy that they moved over there, the Unsane are absolutely one of the best bands out there. I think Chris Spencer has one of the most cutting, hardcore voices around. I wish the best luck to those guys the whole year, I think they're gonna really rock.

UTV: Being now that you're both on Relapse, what differences do you see between say AmRep, which is known as the founder of noisy Hardcore type sound, and Relapse, which is typically known as a Metal label? Do you see them different with tour support? Or the crowd that is coming to check you out?

Steve Austin: It is definitely a different spectrum. Amphetamine Reptile seems to play more to people that are just a lot more into art music for the most part. It seems like the audiences that have been coming out to see us since we've been on Relapse are just more into really heavy violent shit. It makes a big difference. When we go to play a show, if Joe Schmoe is coming out to see Mt. Shasta then we bust out Death Rock, it's like they just don't really connect with it. I feel a lot more at home, and a lot more connected to what's going on right now.

UTV: You've had a lot of tours the last few years, with a lot of bands. Who was the hardest band you ever had to go on after? Who did you feel the most uncomfortable going on after, or was there a band that was so good you didn't want to follow?

Steve Austin: Well, I don't know if I ever felt that extremely bludgeoned by anybody, but as far as someone who really blew my mind after they played, it's the current line-up of Coalesce that is out there right now. I think those guys rage. Pretty much other than them it has been a long time since I felt like that. Another line up of a band -- these are bands that pretty much played after us -- a band that I sat back and said "Whoa, those guys really, really rocked," it would be like Neurosis or Zeni Geva. They both really rocked, like, "Wow." I mean, it probably sounds pretty arrogant, but I don't think we've ever gotten our asses kicked...on stage.

UTV: That isn't being arrogant, that's being comfortable with what you do. I've heard a lot of comments... the first thing out of people's mouths when you signed to Relapse was "they're automatically more metal" and I don't feel that way. Have you seen a lot of people with that reaction? How do you feel about it?

Steve Austin: Honestly, I hadn't really gotten that too much. Most people's take on the new album a lot of the time was like, "Wow, it's got a lot of tripped out psychedelic sections on it." It's weird, I guess I'm not out there as much as most people I run into, or maybe it's just where I am. Most people who would listen to the Cro Mags and then Deicide, they think we're gonna change. I think we're a natural fit, 'cause Today Is The Day have always had a combination of Death Metal and like, psychotic voice going on. Crossed with really, really complex song structures, while at the same time trying to be as original and experimental as we possibly can. They're all about the experimental thing. If anything, I would say this one of the most experimental albums we did.

UTV: You have a Pentagram on the new cover and all the "Reverend Steve Austin" references... have you always had a lot of religious influences or imagery?

Steve Austin: If you look all they way back to our first album, *Supernova*, Satan, or the dark side, or evil has been involved with every one of our albums. The first one has Satan with an upside down cross with me saluting to it. The second one has the devil on it with a mother and two kids. Then the third album has basically some pretty satanic themes, and the new one has, well it isn't so much about the religion. It is more about an open mindedness... the front cover of the album portrays freedom of expression. Listen to your own heart, your own mind. You see something you take it for what it is. Iconic symbols are so weird because it's like a stop sign to a human being. You go up to it, it's red it says stop, so you stop. The pentagram is representing the egg, and the sperm is attacking it. It's like satan recreating. It's vast, in huge numbers. A lot of mainstream people don't dig that thing. The reason I'm into it is not so much the religious convictions, but to fuck with people. This is why that means mind expansion.

UTV: In the recent past you seem to have gone through a bunch of line up changes. You started with a bass player, then switched to a keyboard player, and you have also had a couple of drummers.

Steve Austin: In between the line up we have right now and the line up we had for the last album, I jammed with a few guys while I worked out songs from *Temple of the Morning Star*. We even played some shows. Throughout trying to work out this album and deciding the future of Today Is The Day, the final two guys that made *Temple of the Morning Star* and are in the band, it took a while to find them. You can't really rush things. Basically I'm really, really glad that I found these guys. The other things you mentioned were all kind of natural progressions. The first drummer, he left because of personal problems he had. Then the keyboardist and drummer parted ties with me separately, the drummer and I due to the drummer being down on the business end of the band and having to sleep on floors. The keyboardist 'cause he wasn't hip about getting another guitarist or a keyboardist that could play bass. Getting everything together to do the fourth Today Is The Day album was the most important to me because we just moved over to Relapse and kinda got everything rolling. I had to make sure they were the right players for the right reasons, because they believe in the music and they believe in saying something. These two guys that we've got now are really into it and if anything -- getting back to Metal for a moment -- if we had to point to a genre that Today Is The Day is headed towards, the more Heavy Metal that Today Is The Day gets, the more happy it will make me.

UTV: I am told you are now doing some producing on the side.

Steve Austin: Actually I've been doing this, not for a long time. For the last couple of years I've had my own studio down here, I guess since about 1994. I've run probably about 100 or more bands through here. I just got back from cutting an album for Converge up in Boston. They're fuckin' awesome and it's totally intense. The song writing is totally fuckin' crazy. I don't know, I just really, really love working with other bands.

UTV: Do you find yourself trying to put the Today Is The Day sound into the bands that you produce?

Steve Austin: No, not as much as just trying to put my perception of what are powerful violent sounds. Other bands have their own style of music and what people play; and what they sound like is who they are. I take that and then I give them back. I take their kick drum, I extremely freak it out, I do a lot of shit to everything peak wise. Most traditional people just wouldn't do that just because they're traditional. For me, the idea of great sound means a fat sound, the most power that you can get out of anything and use the EQs to totally pull that out.

UTV: Being that you sort of pioneered your sound, who did you draw from?

Steve Austin: I think that there were things that moved me during my life musically or whatever. The conception time when we first became Today Is The Day, we were not really as much about bands. It was only about 50% bands. Well, we'll start with the bands. At the time that we started out, favorite bands were The Laughing Hyenas, Confessor -- that was Earache, Godflesh, King Crimson, *Red*, Slint, *Reign In Blood*, and really it seemed like we were into a lot of obscure original type bands that forged their own path. That was what turned us on to digging those bands more. They were freaky bands; they had their own trip. There are a slew of things that move me. I mean, Pink Floyd is one of the most amazing bands that have ever been, and I think Jimi Hendrix as a guitar player is the ultimate original. Musically, I'm not into Blues, and I don't really dig a lot of the sexual playing. But that dude was painting totally flipped out pictures, all those things going on.

UTV: You're one of the few people who can actually pinpoint were they're coming from.

Steve Austin: It took us a while to figure it out, because for a long time I ignored a lot of that shit. I have to admit, when I was listening to Confessor playing a song where they never play the same part twice, and I listen to Blag Dahlia, or something from Today Is The Day' I'm like, "Wow that's weird," you know? We were really trying to get into the attitude and the philosophy of the band and the music.

UTV: Who are some of the newer bands that you are listening too?

Steve Austin: I think the two best bands in America out there right now are Converge and Coalesce. They are both absolutely devastating. Jesse from Coalesce is a mastermind. He is relentless and totally crazy. James the drummer, if he's not the best young drummer then I don't know who is. Then Converge, Kurt's guitar playing is grinding and the most crazy, and James on vocals, they are just an insane band. I think the guys from Kiss It Goodbye, Keith and all those dudes, they seem to be a pretty raging band, I never got to see them. Other than those bands, there some other bands just to throw in there from some small obscure labels that no one has heard of that are really, really good. Like there is a band in Indiana called Kill Switch, that's on Cargo records, I cut their album. I think they have got the best aggressive bass guitarist in Hardcore. What's going on in their band is totally, totally awesome. The music is unrelenting.

At this point the tape had a drastic loss in sound quality making it impossible to transcribe. Thankfully only three questions were lost. The first was an inquiry about any books and/or movies Steve was into. Steve seemed to be highly recommending ***The Last Temptation Of Christ****. He basically said it was a masterpiece. He had just recently finished a book, but I'd be fucked if I could remember what it was. After that we spoke about his family a little. He helps his mom out when he can, and he has a girlfriend of sorts in the Boston area. Once again, after that my memory sucks. Lastly we spoke about, unbelievably, a new Today Is The Day record. Steve and company have already written some stuff, but they have no plans on recording until at least Spring of 1999. Until then they'll tour the world and support an already amazing release. In an addendum to this interview, I saw TITD at Coney Island with the Unsane. The original drummer, Rob, is back in the band. The recently departed drummer now has a new baby girl and is off to be a daddy.* ☺

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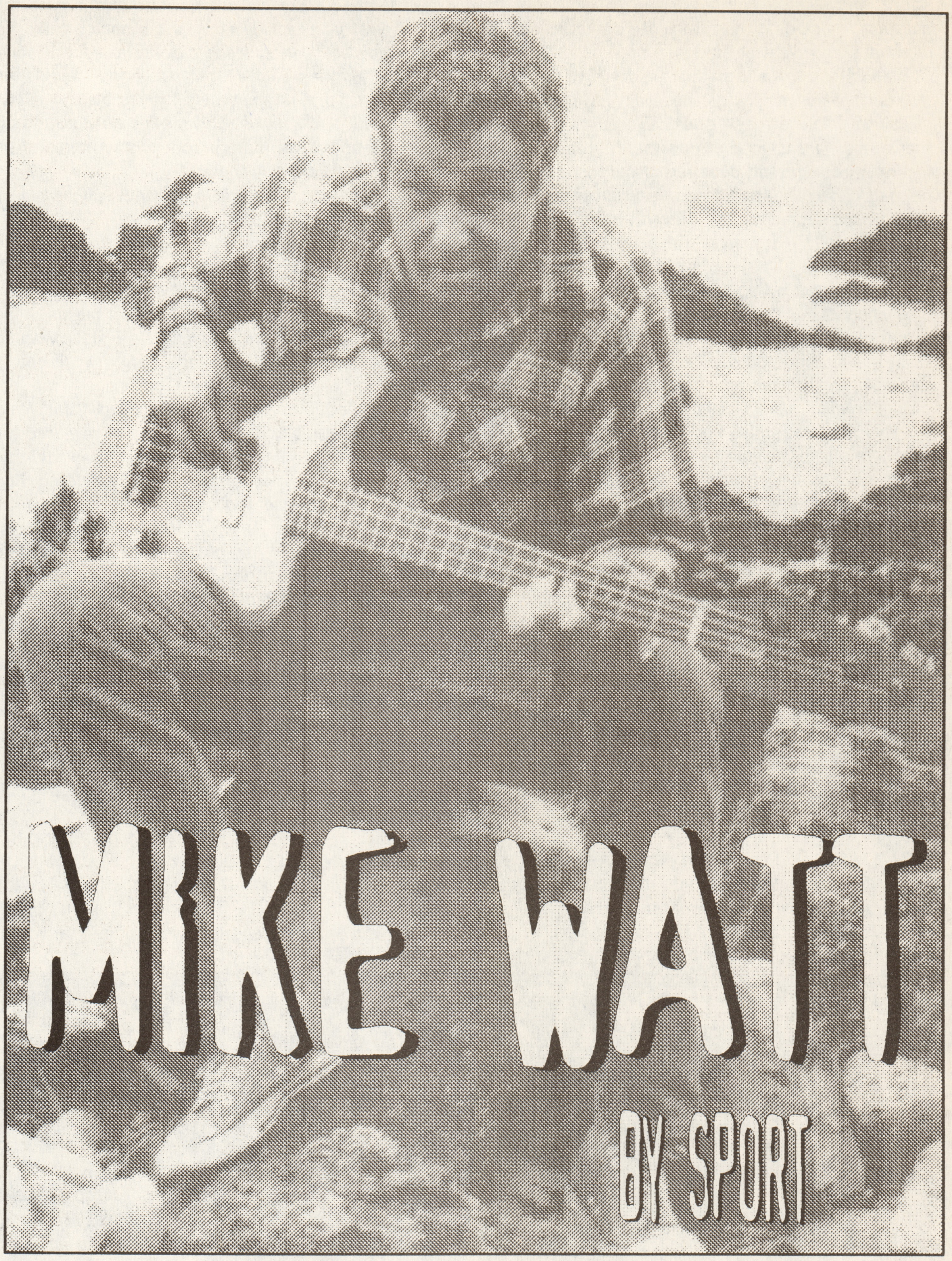

MIKE WATT

BY SPORT

The following interview was conducted in a basement dressing room of Tramps on Hallowe'en '97. I spoke with the cofounder of legendary Southern California punk trio The Minutemen for roughly one hour. It seemed like minutes, because Watt proved to be as funny, wise and animated as his music. The album he was promoting, ***Contemplating the Engine Room*** *-- which Watt describes as a "punk opera" -- interweaves his father Dick Watt's adventures in a Navy engine room with the saga of the Minutemen. The work is among the most satisfying musical accomplishments of Watt's brilliant career; an extended love note to some of the most important people in his life.*

I think, in this conversation, my admiration for Watt's work is as obvious as his affection for the friends and memories he discusses. What I can't convey is the incredible enthusiasm with which Watt delivers his speil. During our talk he punctuated his comments with tears, hearty laughter, and uncontainable physical energy. He'd leap to his feet and act out a story, lean in close to whisper urgent thoughts, and reveal, through the clear window of his eyes, an absolute sincerity I found stunning.

*I've had the good fortune to meet several of my heroes through the years. No experience of this kind has approached the natural joy of shooting the shit with Mike Watt. The guy is for real. If some of this interview sounds like a couple of old farts sitting around reminiscing, it's because Watt made me feel like an old pal. But make no mistake, his work is still among the most challenging and innovative being created today, and Watt still has the searching passion of that kid who, with D. Boon and George Hurley, formed a strange little garage band that went on to change American music and, whether you know it or not, your life.**-Sport***

Under the Volcano: I gotta warn you right away; it's probably gonna be a fairly amateurish interview, because I don't do interviews for this magazine, I do comix...

Mike Watt: That's cool, I like comix! You know Raymond Pettibon... my best friend.

UTV: His work fuckin' blows my mind.

Mike Watt: Yeah, I'm into him heavy.

UTV: It was probably his work that drew me to SST in the first place. Looking at those album covers, I hadda check it out.

Mike Watt: He's done lots for mine.

UTV: Then once I heard "I Felt Like A Gringo", it turned me around.

Mike Watt: Yeah! D. Boon! D. Boon... love him truly.

UTV: I gotta tell you, the new album is so beautiful! I never expected... it's got that light shining inside of it. I was so moved...

Mike Watt: Thank you. It's my valentine, in a way, to them days.

UTV: Yeah... where'd you get the idea to do that whole melding of your band's story and your dad's story?

Mike Watt: [laughs]... my dad...

UTV: It works so well...

Mike Watt: Well, last year I was working with Perry, helpin' him out with Porno. Never really been in another guy's band before or play another guy's songs. Perry's a trippy guy when he talks about music. He doesn't use "scales" and "notes" and shit like this... he uses more stories. He doesn't say: "D minor dixolydian augmented seventh with a flatted fifth", he'll say "The waves are kind of choppy... there's a mist... a couple clouds out, and you're a bird... " [both chuckle] Oh! I got it! It made me think.

UTV: Are you more accustomed to working in more traditional...

Mike Watt: Oh, yeah... usually I got my bass in my hand and I'm connectin' up the notes. So, I was thinkin': "Man, I should tell a story! Especially after the last record was pretty schizo, with all these different guys and all these different songs. I thought: "Well, this time I wanna make one little thing. And I think I'll do it by tellin' a story." And why not tell the story of the Minutemen, in a way? There were some weird coincidences. You know, they only tour three days a week. So I had a lot of time to read. Read all of *Don Quixote*, all of Eco's new book. I was in a used book store and I found this book *The Sand Pebbles* by Richard McKenna. Now, *Sand Pebbles* was me and D Boon's favorite book when we were boys. Never could figure out what it was about, y'know, but that's why I got the book. Turns out the book was written by a guy who spent 22 years in the Navy, in the engine room. China - up the Yangtze river in the '20s. Then he just wanted to be a writer, so he got these Hemingway books, and he wrote it. It was his only book - he never wrote again, but he got Pulitzers and everything. The movie was just a vehicle for Steve McQueen to wear a sailor suit. Nothing like the book. The book is very heavy; it's about this guy in the engine room. He's never on one ship long. He's always gettin' transferred around because he just cannot tolerate phoniness. Hates the salute and all this bullshit. He likes to be down with his machine...

UTV: Workin' his craft.

Mike Watt: Yeah, workin' his craft. Exactly. None o' this bullshit in-between stuff. Yer either right or your wrong. Like the kid on a skateboard: you're either sailing, or you're...

UTV: On your ass.

Mike Watt: [laughs] You can't bullshit your way out. So he gets on this boat, and it's 1925 in China, right before the revolution. Everybody on the boat's got a coolie doin' his job... shaving him, feeding him, ironing - they're not doin' anything! Of course, when the revolution comes down, they all jump boat and these guys can't even sail their own fuckin' ship. Like, when he comes on board the ship, Hollman goes: "Hello, ship!" He's under the bilge plates; he wants to see how the wiring goes and all the tubings and stuff. They're like "What are you doing down there? That's coolie work!" What I thought it was, was a perfect metaphor for the way Rock-n-Roll was for us in the '70s... the "arena rock". All these little pampered princelings and shit... and it lost all its reality, all its meanin'. So this got me going. Now, my dad was in the navy 20 years. Engine room. See how all these things are coincidences connecting? I started thinking... it was weird... my father never understood my music, never listened to it, never saw me. He knew it was something I did with D. Boon. When D. Boon got killed, he could not understand why I was still playin'. He didn't know I made a living at it! He was in nuclear engine rooms, so he got cancer and he was dying. '91 he died. Before he died I was sending him... [guy comes in the room]: Ready for the Dickel?

Mike Watt: Yeah, that's right! George Dickel! [much gleeful laughter as Watt is handed a bottle of bourbon]. It's Merle Haggard's bottle. Merle didn't take it, so I'm gonna drink out of Merle's bottle. Anyway... so I started sending him postcards from all the towns I'm tourin'. My pop, near the end there, goes "Y'know, you're kinda like a sailor!" That's how he figured what I was doing, you know?

UTV: So, that must have been a wonderful moment for you, for him to equate what you were doing with what he'd been doing.

Mike Watt: In a way, yeah, because I never really knew my father. The only time I'd ever hang with him was, like, the 3 days after a tour. They did tours in Vietnam... he was 17 when he joined in 1956. Young man.

UTV: Was he pretty much the age you were when you started the band?

Mike Watt: Kind of!

UTV: That's gotta have some meaning...

Mike Watt: Yeah! Totally! And he came from a little farm town called Red Bluff, in northern California. I guess a little town is suffocating. I lived in navy houses, I never knew. They didn't have punk bands yet. For him to get the fuck out, he had to join the navy. But I kinda saw that him joining the navy was sorta like me and D. Boon and Georgie getting in the van, sayin' "fuck you" to arena rock. "We're gonna make our own songs!" We're gonna play gigs and make records... so all these little things comin' together, you know? The Perry thing - I was a deckhand! And really, in a band, the van IS the boat. In fact, our whole scene - the Huskers, the Meat Puppets, Black Flag... we were like a big boat! Like in "Topsiders", I'm talking about all of us: We all got our own little rooms, and that's who you know is the guy in your room, but we're all on the same boat. Cause punk didn't get big here. It was big in England, but here it was little. If you liked it, That's the only reason you were into it. It wasn't to be really popular... people hated your fuckin' guts!

UTV: Yeah, I was gonna ask you about that. You guys, what you were doing, to even call it "punk" now, it's not what people associate...

Mike Watt: Well, it's not like this kinda punk, no. This is xerox machine punk.

UTV: When people think about punk of that era, they think in terms of the Germs or the Kennedys and things like that, and what you guys were doing was so fuckin' "out"...

Mike Watt: Well, a lot of those bands, even by the time Dead Kennedys came out - I mean, the Germs kinda had their sound - but Dead Kennedys was kinda playing for hardcore, and hardcore was definitely "one fast guitar, everybody dress the same" but punk in the '70s was a lot of ex-glitter people. So you had everybody wild-ass crazy... it was like Hallowe'en every gig! It wasn't one uniform, it was just crazyassed... and the bands! Most of the Hollywood bands, a lot of 'em didn't have guitars! The first band to sell out the Whisky was called the Screamers. They didn't even have guitars, they were like Devo. It was way more wild, and we thought Minutemen was in that tradition. And then the little kids came on board... it was not really musical for them, it was more social: first concert, smoking the first cigarette. For us it was we were against the arena rock guys. We were against "rock-n-roll". They wanted to be the NEW Rock n' Roll! "Play it this fast!"

UTV: Amazing to see how what you guys were doing in that garage there in Pedro seeped out. I mean, I know it changed my life, because when I looked at the idea of an independent band it was always like, there were guys like Jonathan Richman earlier, that were really on the ball...

Mike Watt: Oh, yeah! New York Dolls, Iggy Pop, Captain Beefheart...

UTV: Yeah, but you guys... the look of it was so fuckin' proletarian. You guys looked like just a bunch of dudes.

Mike Watt: Yeah... our dads. We're working people. That was the thing... Orange county was where a lot of hardcore came from, and Orange county is very middle class. It was sorta like the hippie thing , them "rebelling against the establishment". [laughs] Well, our people were working people. We didn't have no swimming pools to shit in, you know what I mean? Our thing was more from music and art. Look: comin' from the harbor town, very workin' man town, right? A lot of the cats didn't read books. My friends, they weren't art people. When I went up to Hollywood, 30 miles north, I was meeting artists... Raymond Pettibon... guys who dreamed. Who were very aware of shit I never even heard of. It just opened our minds up. Now, D. Boon always was a painter. D. Boon was part artist. Even though he was a big, heavy guy, he had delicate fingers. We were kind of... well, me and George weren't so artistic. We were more like thugs, but D. Boon was definitely an artist. His looks betrayed him. People thought: "No way!"

UTV: That's almost a secret weapon, in a way.

Mike Watt: It was! That's what I'm saying! In a way, it was. We were guys who were not supposed to be in a band. And we were anyway, which was kind of our ethic: "If you got enough fuckin' hankering, go do it. Fuck everyone else."

UTV: It was a wild thing to see those records, because with Pettibon's covers there was something forbidding about it...

Mike Watt: [hearty laugh] Oh, big time!

UTV: ...and it was scary... it kinda lured me in the same way *Transformer* did when I was 12, with that picture of Lou Reed on the cover.

Mike Watt: Right, right! I remember that record.

UTV: "What the fuck is this?" I was ascared to touch it, and then I hear it, and it's Human. And that's what it was with your stuff. Later, I got into Black Flag and Husker Du. But it was that LOOK.

Mike Watt: The thing about SST is, we didn't have an "SST sound".

UTV: That's what was great about it.

Mike Watt: Like, Epitaph tries to manufacture this sound... we left that up to the bands. So all us trios - Meat Puppets, Husker Du - we did not copy, but we were kind of challenging each other. In a healthy way.

UTV: The cross-fertilization is pretty interesting to see as the bands went on.

Mike Watt: Yeah, it was a trip.

UTV: The vibe I always got was the ethic, I guess, that drew me from one band to another. "I like the Minutemen, let's see what else this label has". And I might've discovered music I otherwise wouldn't have gotten into. It opened a lot of different avenues, and it's like: "Well, these guys don't sound like the Minutemen, but they're on this label and they've got this vibe..."

Mike Watt: It was a weird kind of autonomous collective. In a way, it was nothing like the Navy. No "chain of command", nobody asked permission for anything. Just the guys in your room - your van - that's who you're responsible to. But we all hadda cling together.

UTV: More like shore leave in some exotic clime, where you gotta watch each other's asses with the whorehouses and so forth.

Mike Watt: [chuckles] Well, yeah. It was strange. It was all circumstance. It was just the right place at the right time. You couldn't have invented it, in a way. Or calculated it... we graduated high school in '76. We were just right there. There was no MTV to tell you what was hip. You were free to create it yourself. Like I said, I'm meetin' art people... I'm meetin' writers... I'm meetin' painters... I was trying to do what they were doing, with the bass. And D. Boon. We wanted it so no matter what we played, you'd know it was the Minutemen.

UTV: No question about it.

Mike Watt: That's all we were trying to do.

UTV: Thing is, when I heard the new album, after "Ball-Hog Or Tugboat?" I was curious to see where you were going to go next with it.

Mike Watt: I couldn't do another wrestling record. That was just a goof. A hoot.

UTV: Yeah, it was. It was a wild kind of novelty idea.

Mike Watt: I never should've used real names. I should've used wrestling names. If I did that record again... because, the celebrity shit overshadowed all the music! All people wanted to talk about was: "What's Eddie like?"

UTV: Must've made you feel like the "elder guy" that everybody was comin' to, like the Stones and everybody going to play with Muddy Waters or something.

Mike Watt: Oh, the way to play was really neat. When those cats came in the studio, puppy dog eyes. Everyone was so enthusiastic, it was like, first, second takes! [3 quick finger snaps]

UTV: Can't blame 'em. I'd be in the same head If I had the chance to play with a hero.

Mike Watt: Shit, yeah! Like if Lou Reed asked me to play? Fuck - I'd be there with bells on. And it was trippy, because I've never looked at myself as an "elder statesman". I'm just sluggin' it out with everyone else.

UTV: That's the way it was presented, too; like everyone's paying homage to this great influence. Which is true, but it makes you feel like you're out of the loop, which is not true at all.

Mike Watt: [laughs]

UTV: Did you go back to the trio format because...

Mike Watt: Oh, it was going to be about the Minutemen. Had to be.

UTV: Or is it more musical - that you're more comfortable...

Mike Watt: Well, it's what I'm more used to, but it was the Minutemen, too. Because, without all the speil I'm givin' you about what it's about and all this, I wanted people to hear 3 guys playing. Because that's what the Minutemen was: Three guys -- who weren't supposed to be in a band -- went and played. **UTV:** One thing that struck me, listening to this album - and I don't know why this is, correct me if I'm wrong -- but I was hearing... I've been listening to a lot of old Impulse! records....

Mike Watt: Oh, yeah! So have I.

UTV: ...and checking out Mal Waldron and people like this, and Eric Dolphy and what-not...

Mike Watt: Dolph!

UTV: ...and there's very much that kind of a feel, in some spiritual way... not so much in the musical style, but jazz has always been there in what you're doing.

Mike Watt: Well, I use this thing that Joyce did with "Ulysses": make it all in one day. So it starts right before dawn, and I gave a couple of hours to each song.

UTV: There's even that little thing...

Mike Watt: The wheel! To show ya! So, when it gets into the night time, I think the mind's more abstract. It's not verse/chorus/verse. So, I needed the improv thing that lot of that Dolphy and that kind of stuff really is going for... the searching.

UTV: Was a lot of it based on improv stuff?

Mike Watt: Well, I would set it up with the bass, and I would give 'em the speils - tell 'em what was going on, with the sailors and the Minutemen and my father. But after that, Hodge and Nels... y'know?

UTV: Hodges is amazing.

Mike Watt: He's gonna play with me tonight. Nels is with the Fibbers, so Joe Baiza's playin'. He's a wonderful guitar player, too. He was living downstairs from the Minutemen when we started.

UTV: He was with Saccharine Trust, right?

Mike Watt: Yeah... then Universal Congress.

UTV: Right. Okay. Now, another thing the album reminded me of, weirdly enough, was Phil Ochs' "Pleasures Of The Harbor"

Mike Watt: Oh, wow!

UTV: Because he'd always worked with very political music, and then - I think he had a quote about "in an age of such ugliness the true protest is beauty" - and he took a lot of that political consciousness and turned it into a more personalized thing. And that song "Pleasures Of The Harbor" is about merchant seamen.

Mike Watt: Just think about the Wobblies, the IWW - that's where they had their best chance... with sailors, because sailors have no country. They could make one big union. He was on to it. He got sad and hung himself, right?

UTV: Yeah. Miserable at the end. Died right out here on Long Island.

Mike Watt: But his work... great stuff. It's interesting you're saying that, though, because my next record... I'm working on some very heavy political songs.

UTV: Oh yeah?

Mike Watt: Oh yeah. 'Cause I've looked inside now. Now I know how I got here. Now we're comin' up on 2000, and I'm feeling like I wanna ask people where they fuckin' stand.

UTV: Are you using the same two guys? Or are you casting around?

Mike Watt: We'll see... I really love playing with them. I'm the youngest guy in the band.

UTV:[chortles] That's a rare treat I haven't had in a long time.

Mike Watt: Well, I'd be older than the promoter... everyone. The fuckin' security. Now I'm the youngest guy in the band! It's a good thing.

UTV: What hits me about what you've always done is... well, I have 2 "heroes" in the arts. One is the composer Charles Ives...

Mike Watt: Yeah!

UTV: ...the other is the filmmaker John Cassavetes.

Mike Watt: Oh Yeah! Tellin' stories, but still searchin'.

UTV: And it doesn't have a beginning, a middle and an end - it just puts you there and you find your way with it. And your music, as specific as some of it is...

Mike Watt: I've gotta give people room. As I get older, it's what I want out of music. When I make my music, I kind of try to put myself in the place... in some ways I'm very self-centered, and I want to do what I want to do, but there's this other responsibility. Like; people work hard all week. And I try to put myself in their place. What I would want. And I gotta get space in there, more and more. But I think my next record is gonna be very political. Like the Minutemen. In a way, I came full circle by making this record.

UTV: I was thinkin' the same thing...

Mike Watt: The Minutemen started... those weren't really little songs, those were all little parts of a big song.

UTV: I loved firehose; but to me, this is almost what "comes next" after " *Three Way Tie [For Last]*...

Mike Watt: Well, Edward wasn't a Minuteman. So Edward brought us a new thing. In fact, he got me out of the house. I was drinking really hard... I didn't want to play any more! So I will always be indebted to Edward.

UTV: What's he up to?

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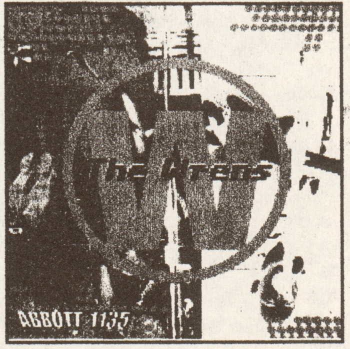

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Mike Watt: He's living in North Carolina now. He's starting a band called Grand National. He's got his girlfriend on bass, and he's got John from Superchunk on drums. I played with them last week in Detroit. They had me do a Dils song with 'em. These kids know about the Dils! Some shit ain't forgot, y'know. A lot of this Green Day and all these cats, they were probably listening to Van Halen.

UTV: The beauty of what you guys do is that it leads you to a million things. When you look at a Minutemen album like *Ballot Result*, there's a list of things. It reminds me of when I was a kid listening to *Freak Out* by the Mothers, and there's this list of shit there, that you're supposed to check out.

Mike Watt: Right, right.

UTV: He's got Karlheinz Stockhausen, and he's got Howlin' Wolf...

Mike Watt: I like that stuff.

UTV: ...and that's one thing those Minutemen records did for me. It opened up a world of people I never would have fuckin' heard of.

Mike Watt: Well, that was Pettibon. You don't know the doors Pettibon opened. You know, people asked him "why do you use just black ink? Where's the color?" He says he just isn't dreaming that way right now. But his mind... that guy knows and reads volumes. At the time he had a book called *Captive Chains*, this comic. It was a trippy piece. But people would dismiss him: "Oh, the Black Flag artist." And he was kinda quiet. Shy guy. But if they just took the time to talk to the man, whoah! He opened my mind to all kinds of shit I never even thought of! All the music, all the jazz... fuck, he had almost every NBA player's jersey number memorized. He graduated UCLA when he was 19. In economics.

UTV: Now, how did you first hook up with this whole crew? Like, you guys are jammin' in Pedro. What happens next?

Mike Watt: You go up to Hollywood. They're at the gigs. There was only like 200 punks there.

UTV: So you all just bumped around.

Mike Watt: Yeah! "Where are you from?" "Hermosa" "Oh, I'm from Pedro" "Whoah - I didn't think anybody liked this music from Pedro." "Well I thought you were a bunch of hippies in Hermosa" It was weirdos collecting around each other. Instead of the regular thing you do if you're young -- I think that's what punk is now, it's like hippie was in the '70s: "You belong." With punk, it was like: "You DON'T belong."

UTV: Yeah Punk is now what Metal was when I was in high school.

Mike Watt: The bonding thing.

UTV: They want the "scary" vibe.

Mike Watt: But they had the numbers. There were a lot of guys into it, whereas punk didn't have a lot of numbers at first. I graduated in '76, but those dudes in the late '70s, they got their asses kicked every day, by the guys that are probably painting their fingernails now that it's "cool". When I was in high school, I couldn't tell people I liked Roxy Music. That was a "fag band" and a half. For, like, two years, and then it was okay. [a rueful laugh].

UTV: I almost got my ass kicked for having an Iggy picture on my notebook.

Mike Watt: Oh, when I put Richard Hell on my bass, all the rock-n-rollers said : "You fuckin' with Rock-N-Roll? Huh?" [makes subhuman grunting noises] This weird guy with the funny glasses was so threatening to them. But, to me, this guy had his own band, he was not copying songs, he's writing his own songs, I thought that was great.

UTV: You see anything going on that's the equivalent of that...

Mike Watt: well, the riot grrls....

UTV: Not necessarily Rock and Roll.

Mike Watt: Oh yeahyeah. I see it on the internet with these small little 'zines and journals. I see it in the art world. Interconnections. Parallel universes.

UTV: That's exactly the thing. I put out my own records.

Mike Watt: You don't go to Bob Guccione to see what's up with your own scene! [At this point, your self-serving interviewer shows Watt his self-released album, *Willoughby*]

Mike Watt: I love it. That's what we have to do. [inspects album] *Willoughby*. "Next stop: Willoughby!"

UTV: Yeah, right. You were talking about *The Sand Pebbles*, and that *Twilight Zone* episode is the same thing for me.

Mike Watt: That was a heavy one, because the night D. Boon got killed I was in Hollywood giving somebody a ride home, and it was 4 in the morning, 4:20 or something -- it was real late, and I'm givin' this person a ride home -- and I pass this street just south of Sunset, called "Willoughby", and I got the big ol' shiver on my back. And Willoughby; he steps off the fuckin' train! Willoughby's the ambulance company! I've always thought of that.

UTV: Are you mystical at all? Do you feel that there's a connection there?

Mike Watt: Well, like magnetism or gravity -- I think it's something like that.

UTV: Like "Morphic Resonance"

Mike Watt: That's why crossing the equator [on *Contemplating the Engine Room*'s 24-hour time frame] is at 4:20 -- that's when he crossed. When D. Boon died, I don't think he really knew he died for a little while. I had a dream two days later, where we're in this bank lobby... orange carpet, y'know, even on

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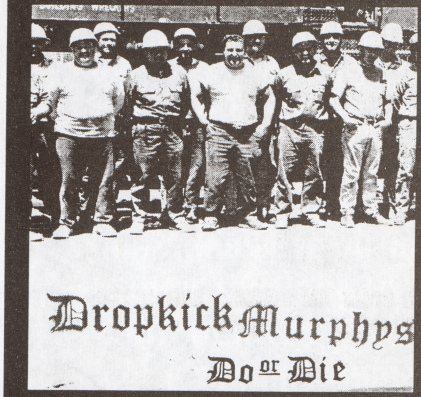

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the wall... and there's this painting with five Abe Lincoln heads with the stovepipe hat, but all Peter Max psychedelic colors. And D. Boon's studying this painting. And I'm like, really sad, because I have to go up and tell him "Hey, you've been killed -- you can't be here anymore." I don't think D. Boon knew he was dead -- a lot of the album is about lines that we think are so bold, but they're really blurry when you get close. "Night" and "day", "new wave", "punk", "poser"...

UTV: I got that feeling, especially the deeper you get into the record.

Mike Watt: Like the Equator... you only know you're across when somebody tells you. You know, in the Navy, it's real heavy when you cross for the first time. you go from a "polliwog" to a "shellback" and they have this weird-ass ritual. They get the fattest chief and they grease his belly and put an olive there, and you have to crawl on your knees and lick it out... they have a beauty contest: "the Court of Neptune", it's gross.

UTV: Sounds like a pledge at a fuckin' college.

Mike Watt: Sort of, Navy-wise. It's hundreds of years old. But, we did that with our punk thing. We all have our little signs of recognition, our little rites of passage. It means "You've made it! You know what I know. I can just look at you -- I don't have to talk."

UTV: Seems to me that's something that's lost for a lot of people now - young people don't have that moment: "Now you are a man". **Mike Watt:** It's marketing now... "I'm gonna sell this fruit juice to a 16 year old".

UTV: Is Columbia doing videos for this album?

Mike Watt: I've always looked at videos as flyers. I made one for "Liberty Calls" with Spike, just before I left. I dunno if it's out yet. I had to leave the next day.

UTV: *Ball-Hog or Tugboat* made sense as a marketing thing...

Mike Watt: Too much hype! Killed it!

UTV: ...but to put this record out took a lot of balls on their part, because it's...

Mike Watt: Donny -- I went to the boss! I didn't wanna deal with any fuckers. I said: "I want to make an opera about three guys on a boat. I'm not gonna make a documentary, but I'm gonna put everything I got into it. Are you for it or against it?" and he said "Watt, Go for it." No demos, you know, just go. He told me he has a brother who drives a truck --- an older brother --- so, we bonded a little. Up on the 35th floor. [chuckles] But I gotta give him respect for letting me let my freak flag fly.

UTV: In the "enhanced" computer part of the disc, you give that tour of Pedro, and you're in that little garage studio type of set-up... **Mike Watt:** That's my practice pad.

UTV: Is that where you set up most of the plan for this?

Mike Watt: Yeah.

UTV: 'Cause there's a lot of "studio" shit going on. It's beautifully done, because it all comes off improvisationally. It doesn't sound like a lot of horseshit.

Mike Watt: I went to a DAT down there... Pedro... got the waves, got the birds...

UTV: There's one tune where it seems there's two songs that kinda flow in and out of each other...

Mike Watt: I did that a lot. Because I think that's how you are when you're sleeping. In "Liberty Calls", I'm trying to imagine my dad, 19 years old, Singapore, first time, his eyes are wide open - this farmboy in another country- the neon lights, neon green, and then they come back on the boat, drunk. And they fall asleep. Dreaming! And then the boilerman starts sleepwalking, and he falls overboard and drowns. And that's the metaphor for D. Boon dying. Sorta like Moby Dick, where Ahab's tied to the whale... he's "wrapped around the screw": he can't leave the engine room. That's from a real story my father told me about this guy they couldn't find. He was on the Enterprise. It's so high up, you can die just falling off the deck. And they couldn't find his body until they started up the motors - he's wrapped up in there!

UTV: Holy shit...

Mike Watt: But, in a way, it was a weird metaphor, like: I cannot leave. Like, I don't think you know you're dead for a while

UTV: That's like fuckin' Homer. Some epic shit. [mutual amusement]

Mike Watt: Well, I thought the Minutemen's story was- especially to me- it was intense. If other cats can get it, great!

UTV: It just seems like you take things that are so personal, and in lesser hands it might seem like a dull kind of memoir, but you draw that drama out of it that you guys felt. And you really feel like there's spirits hovering over the whole record. When I said there was a "light" in it, I wasn't just being florid and generous with the praise; it's there. I felt chills listening to points in that album because I really feel like your heart is in the fuckin' disc.

Mike Watt: It is. It's my valentine... it's my tombstone, in a way. I can die now, and be glad that I said "thanks" to my cats. To that whole scene. And that scene kinda is living. Like, the way you're talking to me now... I know Minutemen wasn't for nothing. A piece of us went in ya!

UTV: Aw, no question about it. You guys changed lives.

Sorry kids...for the conclusion of this interview with Mike Watt, you'll hafta wait 'til issue #43!

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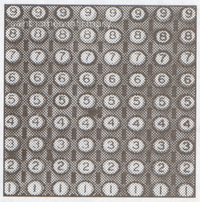

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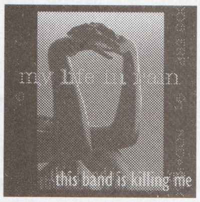
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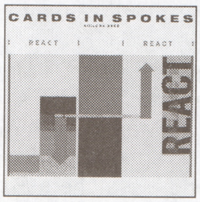
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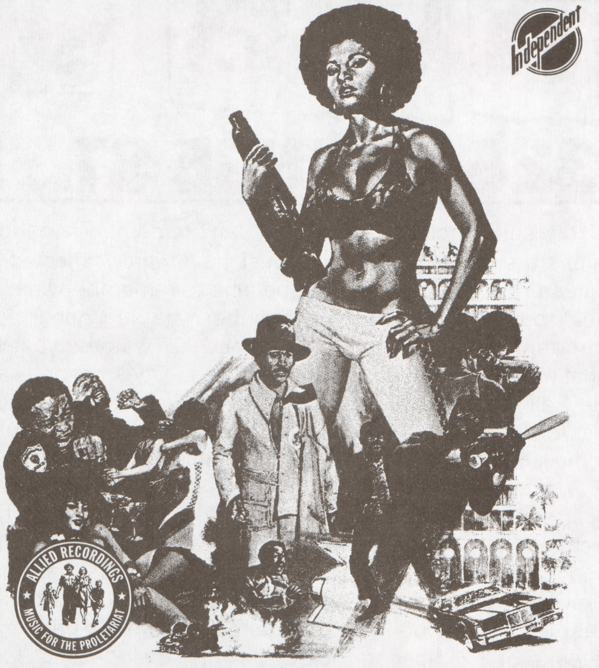
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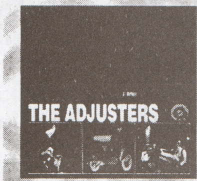
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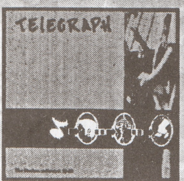

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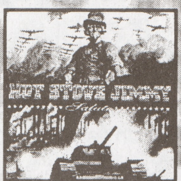
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ROACHCLIP

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Holy shit. Another year gone. I can't remember a damn thing. I guess the large quantities of beer have finally affected my poor excuse of a brain. I might not be able to remember what I did last week but I know I can still remember what few good records did come out and what really shitty ones. '97 was the year Punk did what I'd waited for, and that's take a dive. Does anyone care about the Cali-style Punk Rock that's been drilled into our heads for the last four years or so? Hardcore here on the East Coast is making some kind of comeback. And now with this newer style of HC called "Power Violence" kids have got something different and refreshing. Spazz is probably the biggest band of ''97. More people talk about them and buy all of their records than any other band of '97. Chris Dodge had his year, and has more to come. I personally could give a rat's ass about H.C. in '97. I see it as 10 years too late. So far the best HC release of '97 (and it happens to be the best major label release of '97) goes to Sick Of It All for their blazing *Built to Last* record on Electra. SOIA still rock like '86 and I tip my hat to them.

'97 also brought Surf music into the Punk Rock handbook. Although Surf's been around for over 30 years, tons of new bands and labels have arrived. (Shit, even Epitaph has a Surf label.) Best Surf record goes to (well, this is kind of a cop out) but the two that stick in my mind right now are the Phantom Surfers and Blue Stingrays. Both of these records are great, but there's a shitload I can't think of right now. As far as Ska goes it's the same shit. As usual, all Punk Ska sucks except... let's say Less Than Jake and the Suicide Machines, two bands on majors that really surprised me with their major label releases. As far as **real** Ska goes, it was the hardest year ever. Usually it goes to Hepcat, but this year I have a three-way tie. As far as I'm concerned there were only 3 Ska releases this whole year, and none were on Moon (cool). First is the Slackers' *Redlight* on Hellcat, second Stubborn All-Stars on Triple Crown, and last, and definitely not least, is Hepcat, *Right on Time*, on Hellcat. Although this is not released 'til January '98 I got my copy in '97 and the CD says '97 on the back, so fuck you, it makes it.

Reissues. First we have the Supercharger special fuck Greg Lowery edition on Ripped-Off Records ("The Limited Boot") and the Estrus version. Also one of my favorite records from '89 is now available on CD with 10 bonus tracks, *3 Dark Days Coming* out on Dischord.

Locally bands have been poppin' up like zits. Even my band took off pretty good at the end of '97. Locally all that matters (Note: I am **not** a local scenester so this may sound a little biased) Kill Your Idols are the best band. Also '98 will be the year of Evacuate. Two other bands I would like to mention, because of the constant hard work and dedication, are Millhouse and Indecision (hard working bands deserve credit).

Anyone see a good movie this year? I didn't, but the soundtrack award goes to Sympathy for *The Sore Losers*, a J. Michael McCarthy film. I need to see this flick. I just have to find a copy.

And now, the top 10 records of '97 are (in no fuckin' order):

The No-Talents *Broken Rekids* (reissue, originally on Wild Wild Records)
Peg Boy *Cha Cha Da More* (Quarterstrick)
The Makers *Hunger* (Estrus)
The Mono Men *Have A Nice Day Motherfucker* (Estrus)
Electric Frankenstein *Sick Songs* (Nesak International/Get Hip)
The Candy Snatchers *Pissed Off, Ripped Off, Screwed* (Go-Kart)
Anti-Flag *Die For Your Government* (New Rev Archive)
The Drags *Stop Rock and Roll* (Estrus)
The Dropouts *Come On!* (Unclean)

And the best fuckin' record of '97, the one that gives me that little extra special shot in my ass is... The Infections *Kill...* (Rip Off)

One last thing. *Gearhead* is the best fanzine. What's better than Punk Rock 'n Roll and fat muscle cars? And Man's Ruin is the label of '97 for doing the Estrus benefit and all its great packaged 7"s. Peace you fucks.**-Spag**

ECO-VIEW

Lenny Lampel

So 1998 begins with a phone call at ten in the morning, waking up my girlfriend and myself. I hear my boss Carole's voice on my answering machine talking some stuff about someone being sick and no one being able to take care of the animals at the museum where I work. The place is called Takapausha Museum and Nature Preserve, it's a cool little place in Seaford. So anyway, I drag myself from my bed and call her back. So here I am with a killer hangover on New York's Morning, suddenly propelled into a day of work. It actually was a good way to start the year. My girlfriend Christine volunteered to come with me and help out. While she hosed down the screech owl and red-tailed hawk cages and prepared food for 11 hungry fruit bats, I tried to tend to the other animals without either vomiting or passing out. What was really fuckin' cool was on the way there, after only being conscious for about an hour of 1998, we saw a red-tailed hawk perched on a tree alongside the Southern State Parkway by the border of Bellmore and Wantagh. I'll take that as a sign that this will be a kick ass year.

For Tackapausha it should be a great fuckin' year. On November 17 it was officially announced by the Nassau County Legislature that Tackapausha will receive $5.9 million to renovate the museum. Work should get underway soon and the new museum is supposed to be finished by January 1, 2000. I have seen some of the drawings and they look real fuckin' cool. There is going to be more interactive exhibits, better housing for the animals, and more classrooms and conference rooms where environmental groups will meet. By the time it's done, Tackapausha will be a kick ass showcase of the diverse plant and animal life as well as the habitats and natural history, of Long Island. You are all gonna want to come check it out.

Although I hate to leave off on a bad note, I want to mention that I just read about something going on where a Wyoming federal judge is calling for the removal of the wolves from Yellowstone National Park and the central Idaho wilderness. These wolves were placed there a few years ago as part of a wolf recovery program which the judge has just ruled to be illegal. All I know is that this is total bullshit. The wolves are doing great, and the recovery program has been one of the greatest conservation successes in recent years. I don't know what the deal is yet, but I am going to try and find some more information so I can rant and rave about this in the next issue. Well anyway, have a happy new year and remember, don't drink and birdwatch. You'll spill beer on your binoculars.......Peace!

WHEN YOU'RE ON YOUR OWN

MYK

Another month another issue, and once again I don't have anything proper to write about. I have to admit, as of late I have not been my normal scenester self. You see, I bought a house and have spent many non-working hours trying to fix it up. Many of you are probably sitting back saying "What kind of a snotty rich kid is he?" Well, fuck you! You see while all you snot nosed little brats can be PC and have mom and dad pay for everything, those of us on our own must find the best way to survive on the small amounts we drag home. There is nothing more punk than buying a house. You idiots that pay rent, yeah real punk! You pay the mortgage, make the landlord a little extra spending money, and you build up his equity. Not to mention, after you give up your rent money you have absolutely dick to show for it. Where as I on the other hand, enhance my own equity and at the end of the day part of that house is mine. Did I mention that all seven rooms are mine, while you rent that spacious livingroombedroomkitchenbathroom studio apartment for almost three quarters of what I pay. Now let us investigate the whole landlord arrangement. You throw a party, someone in the neighborhood complains (that is if you could afford an apartment not in the ghetto) and your landlord throws your sorry ass out minus your deposit for breaking lease. I throw a party, someone complains (my house is in a very nice area and people do that to protect this environment) I at worst get a ticket or more likely get a warning to keep it down. What if something breaks? Well, in my house I fix it, and if I can't I hire someone who can. When was the last time you tried to get your landlord to do anything? Took forever didn't it? Not to mention the landlord made you feel like shit even though it was probably his fault to begin with. So you see, before you judge someone like me, you should investigate the pros and cons. Punk Rock is about thinking isn't it? Well, my situation is well thought out. How about yours?

IF THE TRUTH BE KNOWN

MARC LOPEZ

Since Mr. Richardhunghimself fucked up my original column, I will try to remember what I had originally talked about... I know that I had said in my last column that the other people involved with MorNoiz Bookings would remain nameless, but that really isn't fair to them, they have worked just as hard as myself to get where we are now. I started MorNoiz over a year ago and looking back, I never would have thought we would be this successful. It has been a long hard road, but after all the time and effort, I look back at it and say "Holy shit!" I would like to take the time to thank the following individuals; without them, MorNoiz would be nothing. Here they are: Artie Philie, Rich Black, Rich Hall, Julie Williams, Andy KYI, Rob Hanratty, Eddie Reyes, Jay Newman, Justin Goodman, Dan the Man, Myk, Spag, Rockin' Ron Grimaldi, Adam: the official sixth man of KYI, Tyler King, Rich SM, Dan Kern, Ragin' Mike, Mitch "Where's the Clicker Man," all of the Common Ground Collective, the bands that have played, and the kids that come to the shows. I know there are people that I'm forgetting, so insert your name here ____________. I would like to thank the kids from out east that drive hours just to get to Deja, they are awesome! I would also like to thank *The Long Island Voice* for printing my shows every week. To every kid that has come to one or ten shows, I just want you to know that I appreciate it and I know that the bands do too. After looking over this list I realized that there are a lot of good people here, and I am thankful for the opportunity to really "keep it real". We as a group are a non-profit collective and are putting on shows just because we love to be involved. Don't think for one minute that we actually make money from this shit. Hell, I'm still in the hole from when I first started. But to be involved with something on a totally positive level, what could be better? I know there are plenty of bands that have been buggin' us for shows. I'm actually starting to make sure that I can help a lot of the bands, but look at it this way, after 18 shows we have not had the same opening band ever. It's always someone new. I know it may sound like crap to you, but if you had the amount of phone calls and demos that I have you would understand. There are bands that call up and say "Hey we would like to play your club and how do I get a show?" Well Mr. Man, we give shows to bands and kids that have actually been there to support other shows. Hell, I would rather give an opening slot to a new band that has actually BEEN to Deja rather than some asshole that calls me up and says "Yo, I hear that's the place to play on the Island." Why haven't you been there yet? Did I not book the right bands for you? UGH!!!!! If we cannot book bands that we actually LIKE, then what the fuck are we doing? I don't care how many people you think your band will draw, I try to make everyone follow the same procedure for actually getting a show, send us a tape or promo package, that's all we ask. No racists or homophobic bands need to apply. I am not the PC Police, but when it comes to that crap, I want nothing to do with it.... Have a nice fucking day you assholes......

Vinny Segarra's column, "It's My World and You're Living In It" doesn't appear in this issue 'cause he didn't feel like rewriting it after Rich lost this entire section ... Look for Vinny's band, Evacuate, playing a warehouse near you.....

KAOS

By Paul Motherbox

This month I was really late with my article. I have discovered that my free time has diminished because I work two jobs, along with the "hobby" of running a record label, and the family stuff, etc. Regardless of that I **did** catch some good shows lately and seen some great bands and heard some stuff that may be of interest to readers of my ramblings. I hope the quality of my articles doesn't suffer as Burt Bacharach's career did after being spoofed by Monty Python, or like Henry Kissenger's speeches after 12 martinis, but I am feeling slightly burned up. I write for six magazines, and this is the only one that focuses on my home, Long Island and the music here. Now, unless Rich asks me to change the focus of my articles to say, "Why I Think AIDS Inflicted People Should Be Trained For War," or "Five Very Slow Ways to Kill Someone," then this will remain my focus. Sorry to disappoint everyone who has requested I write about my miserable past life, but that is why Vinny writes a column and Rich does an editorial. If I wanted to depress you all as much as they do I would submit pictures of myself hanging out with sheep or writing about how I prefer hot cocoa to coffee.

So I went to see some bands at Deja One on January 2nd and came away quite happy. I saw The Movie Life who I had seen before, but found them to be much better this night. The Movie Life has ex-members of the Sandpebbles and Clockwise, and Vinny Carauna singing (see the review of their demo on the bottom of the page). Next up was the first and last show on Long Island for LongDistanceRunner. The set started off with Greg (Milhouse) joining the boys for a one song Sleepasaurus reunion and they played "April Showers," one of the last songs they recorded together. Then Willie took over on drums and LDR played all the songs off their EP and a few more. I for one, felt really sad about this break-up... these guys have been friends of mine for a long time and I guess Tommy moving to Los Angeles to start the next Nation of Ulysses made it even sadder. But not being one to dwell I sat down and enjoyed the "Rock-n-Roll" of the Enkindles. No shit, but they must have said "Rock-n-Roll" 500 times, which may be what they are -- with an Emo-edge -- but I needn't be reminded of that 500 times. These guys looked slick in their suits, sounded damn good, but please if you come back skip repeating "Rock-n-Roll." Thanks! Error Type 11 are professionals. They are like the band you would want to put together if you wanted to be in a great band super-fast. Error Type 11 is a great band. The play Indie Rock tinged with Hardcore and Emo that sounds more radio ready then any band I've heard on Long Island in a long time. Now, I don't mean that in a bad way, but when you combine elements of Bad Trip, Mind Over Matter, Milhouse, and Clockwise you know it's gotta be good. This night was supposed to be their record release, and I was anxious to get myself one but, just like every one of **my** releases, this one not complete for the release show. Next time. We all know that Kill Your Idols is a throwback to early '80s style Hardcore, and they were up next. They rip through their set like Operation Desert Storm and leave kids falling down when the dust settles. Their new bassist has got it together, and the addition of Chicky from Sheer Terror on second guitar is a big plus. The headliners tonight were Boy Sets Fire, everyone's favorite Delaware band. The crowd was into it, and they played their socio-political Emo to an audience that seemed to know every word.

Caught a few more shows out of New York that were enjoyable, though not notable. Gary from Edna's Goldfish has released a CD comp of Long Island Ska bands which I am looking forward to hearing. I am also looking forward to hearing more from a new Long Island Punk band called Fair Warning. Two Man Advantage has a demo of HC/Punk stuff that is very un-PC; they like drinking and fucking it seems. Inside toured the United States again, this time bringing along Scarab. Paul from Southpaw is recovering ok from his accident. His leg is screwed up though, and he will be doing physical therapy for a long time. The Disenchanted have begun recording for a full-length CD. Kill Your Idols should have their split 7" with Fisticuffs out by the time you're reading this. Three points: 1). I would kill an animal before a human....2). I believe in assisted suicide -- two thumbs up to wacky Dr. Jack... and 3). The guy who designed that ad on the back cover of *UTV* a few issues ago for College Tees, you are a sick puppy. Can I borrow the videotape of that day?

First off, before you read the reviews I'd like to say that these last few months I have gotten so many great demos I feel bad not being able to review all of them. The Emo stuff has been pouring in, and honestly stands out from the some of the other genres I've been receiving. If that is what you like, I recommend that you pick up all four of these releases and see if I steer you right

The MovieLife *(1540 Coolidge Ave., Baldwin, NY 11510).* The first demo is the one that a band makes to legitimize their existence, and I am really glad these five guys decided to to record these three songs. It's very similar both in vocal style and music arrangements to Silent Majority. "Route 66" is the winner here, more mellow, and in the Promise Ring vein. I like this a real lot!(Cassette)

Fall with Grace *(7 North Terrace Place, Valley Stream, NY 11580/ 516-365-6054).* Emo-Indiecore from Valley Stream. Three guys do three songs here that have a sound that is hard to peg. Vocalist has such a familiar voice that I am sure I've heard him before, but know I haven't. Musically, it's like Science Diet without the effects. This is a band I'd really like to see... my only complaint is the songs are slightly long.(Cassette)

Last Days of August *(24 Evans Ave., Oceanside, NY 11572).* A five-piece doing mid-tempo Emo-core. The closest comparison to a Long Island band would be Inside, though that doesn't hold true for all four songs on this demo. Vocally they are similar to Farside or Eversor (two of my favorite bands)... I am totally impressed. Rock solid demo, awesome first effort.(Cassette)

James Love Jackson *(511 S. 13th St. Philadelphia, PA 19147/ 215-732-7555).* A four song demo from three guys from Philly, which happens to be the best quality recording of the month. Some damn good stuff here! Like the stuff on Gern Blandsten or Old Glory. This made me pull out my Native Nod records...NICE!! (Cassette)

Someone asked me the other day if I would blow Ed McMahon for $1,000,000..hell yeah, I'd do it on TV while being whipped by Ned Beatty..send donations to: KAOS, c/o Motherbox Records, 60 Denton Ave., E. Rockaway, NY 11518... ...email us at Paul@motherbox.com As always, KAOS will try to review Long Island bands that send a quality demo (or CD, LP, 7"). If you feel your band should be talked about here, or if you need help contacting any of the bands, questions, comments get in touch.

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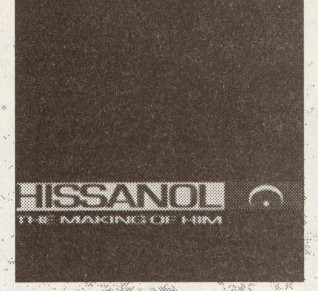
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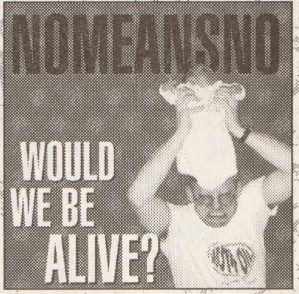
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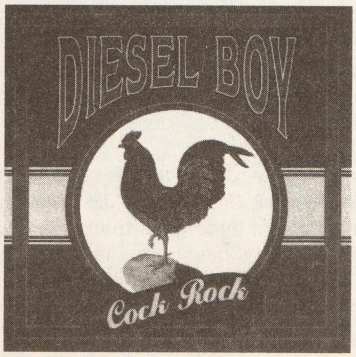
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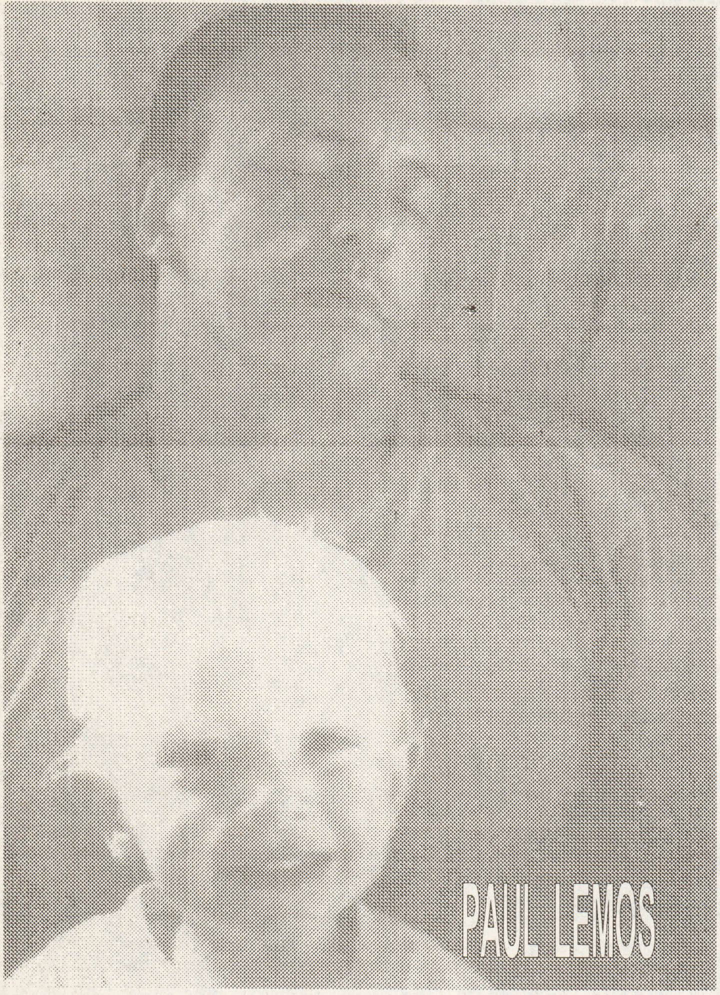

PAUL LEMOS

Lustmord vs Metal Beast *(Side Effects, POB 83296, Portland, OR 97283).* Although Lustmord (aka Brian Williams) has been musically active since 1980, only a handful of recordings have appeared, so whenever new work is available, I'm eager to hear it. Unlike past releases, this disc captures the artist live on radio, collaborating with Metal Beast, brainchild of programmer Shad Scot. The results here are, as one might imagine, considerably more listener friendly and beat oriented than the usual Lustmord affair. As Williams creates dark textured layers of sampled sound, Scot's simple keyboard melodies and down tempo electro-rhythms glide in and out of the mix. By far the most satisfying sections of this disc are those which Lustmord dominates, as he creates soundscapes of intense darkness. Sadly, these passages are much too brief, and it is never long before Metal Beast ravages the proceedings. (B)

Daniel Menche "Fields of Skin" *(Soleilmoon, POB 83296, Portland, OR 97283).*The ever prolific electro-acoustic artist, Daniel Menche's fifth release continues where the prior, *Screaming Caress* left off, employing processed, amplified acoustic and somatic (of the body) sounds. Using fairly minimal equipment (contact mics, harmonizer, loops...), Menche paints a dynamic montage of sonic darkness; rhythmless, stark and disturbing. Like Lustmord, Menche's work possesses an underlying menace that will leave listeners rattled and disoriented. Turned up loud in a dark room, I'd imagine *Field of Skin* to be some truly scary shit! (B+)

Einsturzende Neubauten "2X4" *(ROIR, 611 Broadway, Suite 411, New York, NY 10012).* Here's one I've anxiously awaited for a long time. Originally issued in limited quantity on cassette in 1984, *2X4* documents this powerful, highly volatile ensemble in its most visceral state: live, raw and raging. Culled from recordings of European performances during 1980-1983, *2X4* features pieces from Neubauten's early studio releases -- the indispensable *Kollapse* and *Patient O.T.*, works that defined the aesthetics of Industrial culture in its beginnings. Exceptionally harsh, built on the tools of industry, hammered, sawed and scraped steel, ground glass, amplified metal springs, and a host of junkyard instruments, these eight "songs" powerfully illustrate Neubauten's singular, anarchistic approach. Blixa's signature whispers and shrieks, delivered in his native German tongue, accompanied by a barrage of percussives, ravaged shards of noise and grinding bass, seethe with suppressed violence, as the entire affair seems ready to explode at any given moment. Suffice it to say that *2X4* is an essential document of Industrial music in its purest most potent state. (A)

King Crimson "The Nightwatch" *(Discipline Global Mobile, POB 5282, Beverly Hills, CA 90209).* Twenty four years after King Crimson's magnificent performance at the Amsterdam Concertgebow, this official, pristinely recorded document of the event is finally available, and it is, without a doubt, the best release of 1997. The sheer improvisational power and virtuosic splendor of this quartet stands unequalled since the band's demise in the late seventies. The strange, almost magical chemistry among these four players, John Wetton, Robert Fripp, Bill Bruford, and David Cross, was never more evident than in performance. I will never forget the stunning concert I attended, their last show, in Central Park, when I was 18 years old. This was a night that would forever change my understanding of and approach to music. This short-lived lineup of King Crimson delivered three fine studio albums (*Lark's Tongues*, *Starless*, *Red*) but little comes close to the live versions of these pieces, as captured here (and on the previously released four CD set, *The Great Deceiver)*. The combination of delicate, lyrical song structure and visceral improvisation has never been more fully actualized, although scores of bands have imitated Crimson through the decades. Propelled by Wetton's monstrously heavy bass, and Bruford's dynamic percussive power, Fripp's often mournful, sometimes menacing guitar and Cross's exotic, almost Mid-Eastern violin weave an emotionally charged musical fabric that is at once melancholy, stark and foreboding. For me, the music contained in this double CD set sounds as fresh, innovative and majestic as it did 24 years ago. *The Nightwatch* is essential listening, created by one of the great live bands of all time. (A+)

Ruins "Refusal Fossil" *(Skin Graft, POB 257546, Chicago, IL 60625).* After nearly two years since their last release, Ruins return with their first full-length on Skin Graft. The perfect home for this gifted, truly manic duo! Like the label itself, unpredictability and absolute dedication to their own twisted musical vision characterize Ruin's 10 year history. Frenzied, breakneck rhythms that stop on the dime, chaotic amelodic arrangements that hammer the listener senseless, and "Castrati" vocals that squeal and waver, as if delivered from some stuck beast...This is the music of Ruins. Unlike past releases, *Refusal Fossil* possesses an even harsher, more strident sound, with tracks recorded live and in the group's home studio. If you're excited by bands like John Zorn's Naked City, Frith's Massacre, Blast, etc...this is for you. Wild, exhausting, intensely musical, and completely uncompromising stuff. (B+)

Oval (with Christopher Charles) "DOK" *(Thrill Jockey, POB 476794, Chicago, IL 60647). DOK*, Oval's highly anticipated fourth release represents some of the most innovative "new" music from Germany since the early eighties, when experimental purveyors like P16D4, Die Todliche Doris and Der Plan released their landmark recordings. Like the aforementioned groups, Oval is not so much a band, but an avant-garde collective whose work exists very much within its own domain. In lame attempts at classifying their music, we might call it Electronica, ambient, experimental...but indeed, such categorizations cannot do justice to the depth, beauty and utter originality of Oval's recordings. Like past works, *DOK* is built on layers of processed digital tones; wheezing, clicking, droning, crackling and skipping within some deeply ethereal artistic vacuum. Each piece, so lushly textured and meticulously constructed, seems to hover in the background, yet demands attention because the nature of the music is so very foreign. Christopher Charles collaborates with the group, providing field recordings and found sounds which Oval then desconstructs and synthesizes into their own delicate aural abstracts. *DOK*, like their other works, is wonderful, challenging and truly **new** music. (A)

Ground Zero "Consume Red" *(ReR, POB 8427, Silver Springs, MD 20907).* Otomo Yoshihide's raging eight member ensemble, Ground Zero, takes no prisoners and is surely not for the faint hearted. On "Consume Red" (part one of a three part project), the group tortures the listener with twenty five minutes of call and response saxophone shrieking, occasionally shattered by Otomo's feedback samples. But when the rest of the group finally enters, in raging improvisational havoc, the piece barrels forward like a runaway train, plundering everything in its path. As is the case with a lot of Japanese experimental music, the intensity level is fairly overwhelming throughout. For me, Ground Zero's best work is delivered in tighter, more structured compositions. "Consume Red" is strictly for listener's of extreme improvisation in the vein of Borbetomagus and Peter Brotzman. (B)

Porter Ricks "Porter Ricks" *(Mille Plateaux, Untermainkai 30, 60329, Frankfurt, Germany).* On their sophomore release, Porter Ricks continues their fascinating exploration of rhythm and noise. Combining found sounds, processed electronics, overlapping rhythmic loops and fragments of melody into dizzying sonic mantras, Thomas Koner and Andy Mellwig have developed a work of modern minimalism recalling the early works of Steve Reich and Lamont Young. Through gradual repetition and layering of dark low end drones, chattering shortwave interference and strangely fractured rhythmic samples, these pieces slowly, hypnotically build and fade. As a solo artist, Koner has created some of the darkest and most demanding experimental music around, so it's fascinating to hear him working in this rhythmic context. Successfully integrating elements of musique concrete, Dub, Techno and minimalism into their work, Porter Ricks has created a recording appropriate for a multitude of environments, from clubs to galleries. This is strange, otherworldly and exciting work! (B+)

Trash "Industrialsamplecoregouchbeat" *(Mille Plateaux, Untermainkai 30, 60329, Frankfurt, Germany).* As the title of Trash's debut indicates, this collective of DJs, punks and junglists incorporates a wide variety of styles into an aggressively distorted electronic hybrid. Aspects of chaotic Drum n'Bass (think Squarepusher), minimal Electronica (think Panasonic), saturation level digital Hardcore (think Atari Teenage Riot) and general low-fi fucking about (think Hanatarash) are thrown into Trash's musical blender and splattered across your speakers. *Industrialsamplecoregouchbeat* is fun, annoying and unpredictable, perfect for admirers of Boredoms, Alec Empire, Merzbow, etc..... (B)

The High Llamas "Cold and Bouncy" *(V2, 14 East 4th St., New York, NY 10012).* Although only recently receiving well deserved acclaim on these shores, the High Llamas have been recording glorious, orchestrated pop songs since 1990. Led by Microdisney alumnus, multi-instrumentalist and master tunesmith, Sean O'Hagen, the Llamas' fourth proper release is a wonderfully melodic, richly textured, set of pop gems; smoothly delivered by the band and thirteen guest musicians. Incorporating lush brass, woodwind and string arrangements and subtle, percolating electronics within the traditional bass, drum and guitar framework, the Llamas create a warm musical tapestry, influenced by everything from Brazilian music and sixties European soundtracks, to Van Dyke parks and the Beach Boys, with hints of krautrock and musique concrete thrown in for good measure. Like Stereolab (with whom they often collaborate), the Llamas synthesize their many influences into something original and absolutely delectable. Although the new year has only just begun, *Cold and Bouncy* will certainly stand as one of the best releases of '98. (A)

V/A "Metalheadz Presents Platinum Breakz II" *(FFRR, 825 Eighth Ave., New York, NY 10014).* In the UK everyone has heard of Metalheadz, a label that has left an indelible mark on dance music all over the world. Having delivered nearly 40 twelve inches, and a number of highly regarded full-length releases, Metalheadz has defined and redefined the direction of Drum n'Bass. Both *Platinum Breaks II* and label owner, Goldie's new *Saturn's Return* explore uncharted realms of the genre. The former release is a double CD compilation comprised of 17 widely varied tracks by many of the major players, like Adam F., Ed Rush, Source Direct, J. Majik and Dillinja, to name a few. Unlike so many compilations, each piece on *Breakz II* is fully realized, richly textured and rhythmically diverse. Each artist involved possesses his/their own distinct, dynamic approach to Drum n'Bass, as tracks move from the apocalyptic darkness of Adam F's "Metropolis" to the insistent throb of Source Direct's "Stonekiller". *Platinum Breakz II* (along with the essential Moving Shadow release *Blueprint*) represents the finest in Drum n'Bass collections and provides insight into the future of this rapidly expanding genre. (A)

Labradford "Me Media Naranja" *(Kranky, POB 578743, Chicago, Il 60657).* On their fourth album, this Richmond, Virginia trio has taken a great leap forward, producing a work of delicate, shimmering beauty. The addition of a string section, electric and acoustic pianos, organ and slide guitar adds textural depth and warmth to each of the seven pieces contained here, creating a vivid, cinematic whole. Gently unfolding, sparsely arranged and pristinely recorded, these tracks recall the languid melancholy captured in classic works like Eno's *Another Green World* and Harold Budd's *Abandon Cities*. Subtle elegance and grace have always marked Labradford's music. As the group has matured and synthesized their many influences, the aforementioned attributes, combined with greater compositional sophistication, have produced their finest work to date. (B+)

Pantunes Music "In Search of the Surface Noise" *(The Scrawl Imprint, Fax # 011441717007569).* The Scrawl Imprint, owned by the same people that operate the UK club of the same name, is devoted to uncovering new talent within the vast ocean of mediocrity that has become Electronica. Pantunes delivers a varied set of somewhat twisted instrumentals, built on textured layers of electronic tone and texture, interwoven with subtle Drum n'Bass rhythms. The sound is light, abstract and melodic. Each piece develops through a gradual, complex interaction of rhythm and melody, as ever changing electronic colors swirl through the mix, intensifying the kinetic energy of this work. Pantunes' intelligent, melodious brand of abstract Electronica/ Drum n'Bass is most inviting and leaves me eager to hear more. (B+)

Johnny Osbourne "Nightfall Showcase" *(Munich, POB 2242, Austin, TX 78768).* Munich Records, like the mighty Blood and Fire label, continues its mission of uncovering and preserving seemingly lost reggae gems of the past. With Johnny Osbourne's *Nightfall Showcase*, issued on CD for the first time, the label has given roots lovers a real gift. The combination of Osbourne's solemn, melodious vocals, Linval Thompson's consistently creative production and the Roots Radics impeccable playing make for one killer recording. In addition to the original *Nightfall* selections are Dub mixes and bonus tracks featuring a host of singers including DJ., Ringo, the late Freddy McKay and Linval Thompson himself. Osbourne's meditative, hymnlike vocal style would influence many singers including Michael Rose (Black Uhuru) and Freddie McGregor, who would achieve major commercial success a few years later. *Nightfall Showcase* is another important, heartfelt roots recording marking the end of a great year of Reggae reissues. (A)

Yabby You "Jesus Dread 1972-1977" *(Blood and Fire, Ducie House, 37 Ducie St., Manchester M12JW, England).* Blood and Fire's most ambitious project yet, this definitive overview of Yabby You's early musical career, represents some of the most spiritually imbued, elegantly performed roots reggae ever put to tape. Consisting of the entire landmark recording of *Conquering Lion* (1975), outtakes and alternate versions of some of that album's tracks, and the best of Yabby's output during 1975-77, *Jesus Dread* captures this multi-talented vocalist, producer and instrumentalist in peak form. Yabby's belief in Christ as opposed to Rastafarianism separated him philosophically from most of his contemporaries in Rasta culture. His life and music have been guided by the power of his faith as is so clearly evident from the deeply religious tone of these 47 tracks. Yabby's almost liturgical chants are supported by the deep roots rhythms of the cream of Jamaican players including Family Man and Carlton Barrett from the Wailers, Robbie Shakespeare and Earl 'China' Smith. With *Jesus Dread*, this sadly underrated innovator clearly ranks alongside more renown figures like Burning Spear and Augustus Pablo in the roots pantheon. (A)

Steve Roach "On This Planet" *(Fathom, 1 Harbor Dr., Suite 201, Sausalito, CA 94965).* Unlike so much of the endlessly meandering electronic drivel that passes for "dark ambient sound work", the music of Steve Roach is the real thing, developed by the godfather and master of the genre. Roach, who was creating works of glorious ritualistic dread long before it was fashionable, has again moved beyond his imitators with *On This Planet*, a studio recreation of the live "Roach" experience. Distilling the most intense, creative material from his two hour live set onto their brimful CD, Roach takes the listener on a voyage into 'magnificent voids' where darkness pervades within the surreal netherworld of the artist's musical vision. Threatening waves of low end electronics, claps of thunder, distant sounds of clay pots, rattles, didgeridoos and log drums commingle to create a truly cinematic musical event, evoking images of barren landscapes ravaged by fire, wind and rain. Anyone who thinks that Steve Roach is just some New Age relic should look into the work he has produced during the past six years. Start with the Fathom releases (*Halycon Days*, *Magnificent Void*) and you will surely agree that Roach is the master of ambient darkness. (B+)

Francois Tetaz "Viereck" *(Dorboro, POB 166155, Chicago, IL 60616).* Although I know little of his past, Tetaz has been around for quite awhile, working within the most obscure, experimental musical realms. *Viereck*, originally developed as accompaniment for a 1996 gallery installation, works beautifully on its own. Like the work of Bernhard Gunter, Francisco Lopez and other "micro tonal" composers, Tetaz's music is based on sparse, subdued, at times, nearly inaudible sound text. Dark reverberating drones, interspersed with quiet crackling, high frequency tones and low rumbles almost beyond detection, make up this fascinating, slowly unfurling piece. Like Panasonic and Oval, Tetaz creates a new form of minimalism that is at once engaging and disquieting. (B+)

DJ Hype Presents True Playaz "In the MIX Vol. 1" *(Vinyl Distribution, 70-72 Kings Rd., Reading, Berkshire, UK, RG13BJ).* New from Vinyl Distribution comes this ass kicking compilation of Drum n'Bass staples by Ganja Cru members Hype, Pascal and Zinc. Driving rhythms, pulverizing low end analogue bass lines and buzz saw scratchings are interspersed with mellifluous vocal samples and noise shards that burst into and out of the mix. Each of these 15 selections is sure to tear it up on the dance floor when played at ear-shredding volume. *In the Mix Vol 1*, so aggressively rhythmic and texturally diverse, comes highly recommended to those looking for the pure, adrenalized Jungle experience. (B+)

Promised Land "Future History Volume 3" *(Mutant Sound System, 67 Irving Place South, New York, NY 16003).* Thanks to New York's own Mutant Sound

System, Drum n'Bass addicts don't have to shell out big bucks for import versions of these double disc *Promised Land* releases. Quickly establishing itself as a major player among Drum n'Bass labels, Mutant Sound System's third installation of this series continues in the presentation of full-bodied, elegantly crafted Jazz influenced pieces, each reflecting a more cerebral side of the genre. Although *Promised Land 3* is most definitely danceable, it is a work of textural and rhythmic complexity which gives it a certain multi-dimensional quality that can be equally appreciated in a club atmosphere and in the comfort of your own living room. The first CD, dynamically mixed by Mo'Wax recording artist Peshay, is a real pleasure, as glistening electronics and cool insistent rhythms seamlessly blend into a sea of ever changing color. Disc two, a bonus, presents classic tracks by heavyweights of the genre, like LTJ Bukem, Roni Size, and Helen T. (A)

Bruce Gilbert "In Esse" *(Mute, 140 West 22nd St., New York, NY 10011).* Although I have the utmost respect for Bruce Gilbert, former member of the brilliant Wire (whose ground breaking *154* he aesthetically directed), I have always been somewhat disappointed in his solo work. With *In Esse*, Gilbert continues his minimal noise experiments using guitar and samples as his chief sound sources. *In Esse* inhabits the same sonically plundered territory as by Merzbow, Solemania and dozens of other noise artists. Considering Gilbert's vast history with Wire and early experimental outfits like Dome, I had hoped for something richer, more dynamic and fully composed. With the glut of noise that has been dumped into the marketplace in the past decade, *In Esse* now simply exists, but fails to shock, jar or entrance the listener. (B)

Eight Eyed Spy "Lydia Lunch and Eight Eyed Spy" *(Atavistic, POB 578266, Chicago, IL 60657).* Following Lydia's landmark solo release, *Queen of Siam*, Eight Eyed Spy was formed; a veritable wrecking ball of rhythm and noise. The vigorous combination of Lydia's verbal venom, frantic sax and guitar interplay, and sweaty, tribal polyrhythms made this group one of Lunch's most exciting and accessible projects. Like all her bands, Eight Eyed Spy was short lived and viscerally intense. But sadly, very little recorded work was made available during their time together. Therefore, this definitive 15 track reissue from Atavistic stands not only as a document of some of Lydia Lunch's most direct, ass shaking music, but it is also one of historic importance, preserving material from a vital period in New York's post-no wave evolution that seemed long lost forever. Thanks to members of the band, these rare, remastered and unreleased tracks are now available for the first time on CD. (B+)

Mark Eitzel "Caught In A Trap and I Can't Come Back Out 'Cause I Love You Too Much Baby" *(Matador, 625 Broadway, New York, NY 10012).* Eitzel's 11th album (and fourth solo release) is one of his best ever. After last year's disappointing collaboration with Peter Buck (REM), Eitzel quickly returns to his intensely somber, depressive self, delivering 11 sparsely arranged, deeply confessional songs. Eitzel's beautifully expressive vocals and melancholy acoustic guitar playing, combined with Steve Shelley (S. Youth), James McNew (YoLa Tango) and Kid Congo Powers' subtle, unobtrusive accompaniment (only on four pieces) result in some stirring, emotionally ravaging work. Few artists bare their souls as completely and eloquently as Eitzel. And even fewer retain the purity of their musical vision through the course of such an expansive career. For Mark Eitzel, there is no hopping on trendy bandwagons to find a wider audience, no embracing that beyond the purest possible expression of his tormented lyrics. As I listen to *Caught In A Trap...*, I sense that writing keeps this artist in life and that he is indeed trapped by the same demons that haunted him in his early days with American Music Club. This is potent, haunting and beautiful music. (A)

John McLaughlin "The Heart of Things" *(Verve, 825 Eighth Ave., New York, NY 10012).* It has been more that 20 years since the demise of the legendary Mahavishnu Orchestra, the group that pushed McLaughlin to his creative pinnacle, creating a brand of electric Jazz that would forever change the genre. After the original lineup's three blindingly intense releases, the flame was extinguished. McLaughlin would preform with more refined, sophisticated ensembles and would explore various dimensions of Jazz, Classical and World Music, but never again would he display the same unbridled spiritually imbued passion of his playing in that original line up of Mahavishnu. Many who have awaited John's return to the more visceral fusion workouts of yore will be disappointed with *The Heart of Things*, even though it has been advertised as a return to John's early electric form. In truth, the new ensemble presents six pieces of smoothly executed, dynamically arranged, subtly nuanced fusion-lite. Each player in this virtuosic quintet performs with spirit (especially drummer, Dennis Chambers and sax player, Gary Thomas), but I really wanted to hear McLaughlin take center stage and fire off a few blistering solos. Unfortunately, he chooses to remain in the background for the most part. Occasionally, his lightning fast licks surface in the mix, but John's present guitar sound is so subdued that he rarely cuts through the ensemble playing. The most impassioned piece of the collection is McLaughlin's heartfelt acoustic solo "When Love is Far Away", which closes the album. Here, a semblance of the splendor and emotion of his best playing finally appears. (B)

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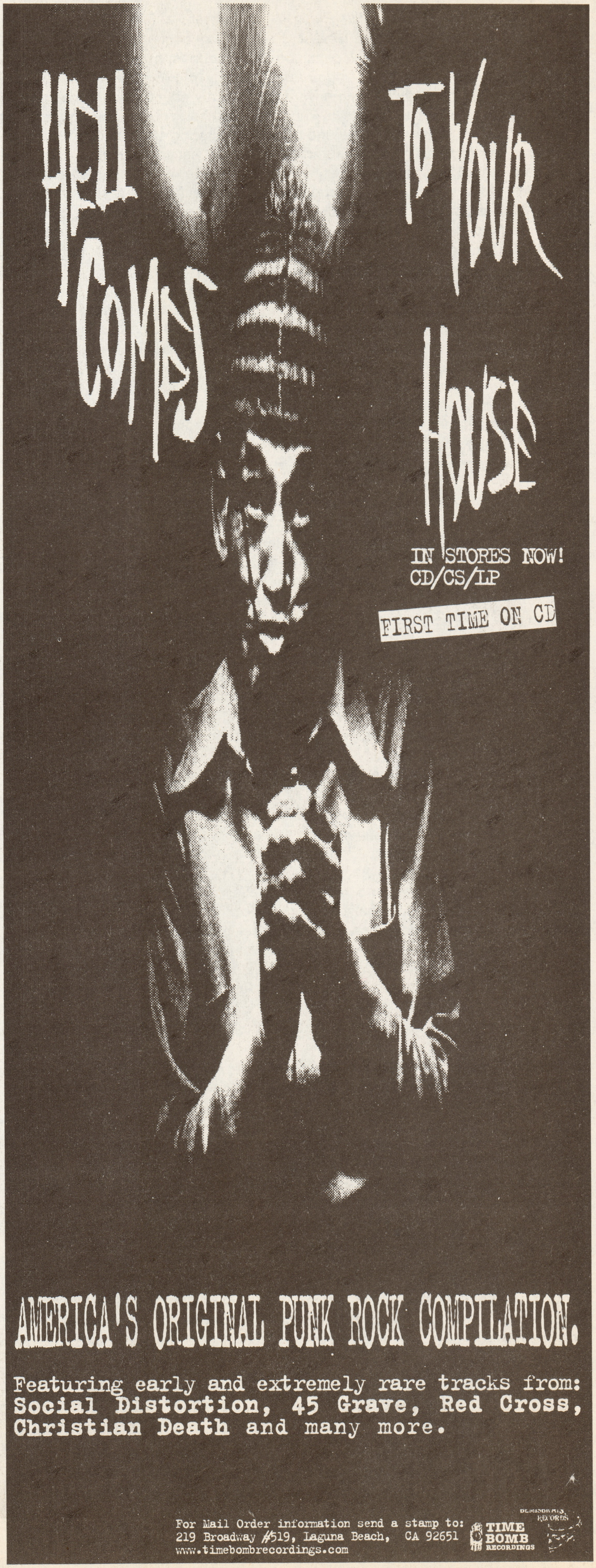

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Audio Reviews

(hed)pe *(Jive. 137-139 West 25th St. New York. NY 10001).* This is a bold step for Jive, which is typically known as a Rap label. Sort of a Funk/Rap/RATM type group that sounds like all the aforementioned, as well as Dub War and a few others. I never really liked any of these groups, and I couldn't distinguish a good one from a bad one from a rip off from a new one. It's just all really sounds like bands taking the same song adding a new sample and calling it original. I got an advance single from these guys and it sounded exactly the same. It is all just kind of dull and fashionable.(CD)**-Myk**

4 "Unusual Warmth" *(Headhunter/Cargo Music. 4901-906 Morena Blvd. San Diego. CA 92117-3432).* A hard band to describe. How about Hammerhead lite meets Lungfish heavy? Does this make sense? If it does. you might like this. I like this one a lot. It is kind of mid-tempo heavy with melodic vocals and noisy guitars. Song 6, "Riverside," is early Lungfish but with heavier vocals.(CD)**-Mr. Noiz**

All Else Failed "A Most Bitter Season" *(Temperance. POB 685. Northfield. NJ 08225).* Here is another band doing the Hardcore/Metal/Deadguy/Kiss It Goodbye sound. As I am very fond of this type of stuff, I am already a little prejudiced. This record is quite possibly one of the three best records ever put out on Temperance. Is it in a league with KIG? No, but not much is. Is this in the league with the latest incarnation of Deadguy? No. it makes them look fuckin' stupid. This is a really heavy dirging piece of pain that would only be better in the hands of this genre's godfathers. A record you will not hate yourself for getting.(CD)-**Myk**

Thanatos "Blisters" *(Projekt. POB 166155. Chicago. IL 60616).* This was sort of a double emotion release. I am a big fan of the Projekt label. liking virtually everything that came my way. I reviewed the Thanatos demo when it came out and hated it. The big question was, how would I react if the two releases where combined? The answer was equally mixed. Being on Projekt, along with a little time, has greatly improved this group. But this is the worst release I have heard on this label. Sort of a Gothic Space Rock thing that just doesn't cut it. The packaging is decent. but the artwork sucks. So to review, a step up for the band, a step down for the label, and still no great need to own this.(CD)**-Myk**

Ancient "Mad Grandiose Bloodfiends" (*Metal Blade. 2828 Cochran St.. Suite 302. Simi Valley. CA 93065-2793).* Whew, Spooky Kook and his order of ghouls get together, and record what sounds like an endless assault of constipated bastards who have one wicked stew brewing in their bowels that they just can't expel. 1% of this works and sounds like Post ROZZ Christian Death. The rest sounds like that dopey Nordic Metal that you probably laughed at a few years back when you first heard it. It's good to see how old punchlines still hold up. One guy in the band even calls himself Jesus Christ, uh, any relation to Danzig's John Christ??? Whoever signed these guys should be decapitated. It's not like they'd have any brain matter to lose. I'd continue ripping on these fuckers but they'll probably put a hex on me or something.(CD)**-Groovy**

Anyface "Infinitude" *(No address given).* Thank God there is no address on here, 'cause they won't get a copy of this review. This is just plain awful! A mix of Devo, Ska, and what sounds like voices out of an old Bosco cartoon. The drumming is solid and holds this mess together well, but it is just that, a mess. A bunch of sounds that have no business being together mixed up into a song. Just avoid this and I'll avoid taking it down any more notches.(CD)**-Myk**

ATOI "Planetary House Nation" *(Mindspore. 540 N. Santa Cruz, Suite 289. Los Gatos. CA 95030).* Ethics-wise this guy seems to have his mind in the right place as far as DIY and all that sort of stuff is concerned. Unfortunately. this product is rather on the yawny side; it's like a dulled down version of Aphex Twin's *Selected Ambient Works Volume 2.* New age for the pill poppin' set!(CD)**-Groovy**

Bad Brains "Omega Sessions" *(Victory. POB 146546. Chicago. IL 60614).* Fuck yeah. More demo tapes from the Brains. one of my favorite bands of all time. After the *Black Dots* release I figured that would be the last good shit we would hear from the band. This CD has five songs. One song, "Stay Close to Me." has never been officially released. I have that song on *Pay to Cum* bootleg 7". Check this out just for that one song. Worth it baby.(CD)**-Spag**

Bad Brains "Omega Sessions" *(Victory. POB 146546. Chicago. IL 60614).* Once again, as with *Black Dots*, someone has dug up some old vintage pre-*Banned In DC* material to drop on the unexpected. The highlight of this single is the version of "Stay Close to Me." which was extremely hard to come by in the past. A must own for all Hardcore fans. What else is there to say? If you don't get this you're a poseur faggot that should never use the term "hardcore" in your vocabulary ever again.(CD)**-Myk**

Beatnik Termites "Lineage" *(Coolidge. 157 Coolidge Terrace. Wyckoff. NJ 07481).* Very good shit here, two covers. an ALL and Descendents one. Both songs are done very well and the Termites have done good shit in the past and still have it. A must for Descendents/ALL and Beatnik Termites fans.(7")**-Spag**

Beltaine "Crowning The Caged Kid" *(Atomic Action. 2030 West Main Rd.. Middletown. RI 02842).* This effort really surprised me. Beltaine pump out angry, dark, Emocore that owes a little bit to Sunny Day Real Estate in the "vocals" department and Jawbox in the "guitars" department. Successfully noisy and brooding. songs like "The Back Of My" and "Burner" will inspire you to raise your fist with pride the next time some nagging girlfriend pisses you off because she's cheatin' on you (or vice versa). Heck even grandma or grandpa can develop some inspiration from this CD the next time they're running low on Geritol. Indeed. this effort contains some almighty energy that quite often lacks in the indie scene. Scorching chords. noisy harmonics, emotional vocals and a tight rhythm section helps make *Crowning The Caged Kid* and absolute winner.(CD)**-Alex**

Built To Last *(Resurrection AD. POB 763. Red Bank. NJ 07701).* San Diego's Built To Last play late 80's very early 90's style Hardcore. which mostly reminds me of CTxHC's Wide Awake, but without the harmonics. BTL keep the tempo down. but you can bet they listen to SOIA. They aren't breaking new ground musically but if you either wish you could've been there at the turn of the decade. or you're obsessed with that era you must get this. (CD)**-Mr. Noiz**

Blue Stingrays "Surf-N-Burn" *(Epitone. 2798 Sunset Blvd. Los Angeles. CA 90026).* What the fuck is this? Epitaph now has a Surf label. Cool! Yeah. Here is what I believe to be the first record on Epitone. What we have here is 15 very smooth Surf instrumentals that will keep you bobbing your head. The overall sound of this record is incredible. Great shit. As far as the insert goes. I don't buy that shit for one minute. The Stingrays are not a band that was offered $1 million to do surf movie soundtracks in the '60s. They're probably a band that was paid $10 million to back up Tom Petty. Whoever they are. they rock the next pig roast.(CD)**-Spag**

Blue Bird *(Revelation. POB 5232. Huntington Beach. CA 92615).* Like most of the things coming from Revelation these days this is another EP, only six songs. In this case however, the songs are about as long as Pinocchio's nose, so I guess it's alright. The first track takes minutes to actually go anywhere, to the point where I almost shut it off as defective. But at around two minutes you start to hear some activity. The artwork on this is really bad, and will probably turn a whole bunch of people away, as will the name of the group. More artsy, long winded Emo stuff makes up the majority of this CD. Somewhere along the lines of an upbeat Iceburn with a Fugazi style vocal. Not really appealing, as it takes more than four minutes before you hear any real kind of action. An almost tolerable collection of ripped off cliches if not for the bad track placement. It takes too long to kick in and takes forever to end. Best off avoided.(CD **Myk**

The B-Movie Rats "Killer Woman" *(Dead Beat. POB 283. Los Angeles. CA 90078).* This is my fa record of the issue. It's a new refreshing New Bomb Turks. These guys rock in every way. Wailing like Nashville Pussy with some intense vocals makes this a band not to fuck with. I heard these played at Long Island at a Deja One show. How the fuck did that happen? I feel bad for the band to to play LI, where kids don't appreciate Punk Rock. Just so you know, there's a handful of drunk would have loved to see you. Next time I'll be there with beer in hand, dancing my balls off. Great sh it now.(CD)**-Spag**

Borknagar "The Olden Domain" *(Century Media. 1453-A 14th St #324. Santa Monica. CA 90404).* Early '80's Metal influenced guitar mixed with an almost operatic voice. Imagine Keith from Life of Agony if he didn't try to sing like Pete Steele at Shakespeare tryouts. Keyboards that actually sound like pianos, not an out of tune harpsichord, and drums that sound like drums, not the bottom of a Cream of Wheat canister. This is a superb recording of some very original Thrash... dare I call it that? Just look for one of those band logos you absolutely can't read. This is a sure hit.(CD)**-Myk**

Botch "The Unifying Themes Of Sex, Death. and Religion" *(Excursion. POB 20224, Seattle. WA 98102).* One of the best CDS that I've gotten to wrap up the year with is actually a compilation of all the stuff this band has previously released on vinyl. Botch are one of those bands that take you by surprise and make you kick yourself for not picking up on them sooner. I miss that one Mountain comp and look what happens? Botch are a band that would definitely fall alongside the likes of Halfman, Scapegrace and a lot of the bands that Ebullition deals with. There is a nice presence of musicianship and sheer brutality that really washes well together. The group offer a unique take on the opera piece "O Fortuna" which is simply brilliant. Good heartfelt lyrics take this over the top. If you want to know what agony and misfortune would sound like if were documented on a CD, this would be it! Great stuff!!!(CD)**-Groovy**

Bruisers "Molotov" *(Cyclone. 24 Pheasant Run, Merrimack. NH 03054).* The return of the New England legends! Four new songs and an updated version of "Intimidation." This is the first big peep from these guys since their '94 tour of Europe with Madball. After the passing of one of the former members, the Bruisers return with a strong line-up bent on taking back their reputation of old. The EP is top notch and is probably the best thing they have recorded ever. But just as you really get into it, it's over. This is the only fault. that and the fact that who knows how available this little label has made this CD. I hope this does well, and definitely recommend it to the Oi! population of the world, as well as the NYHC hardest camp. This is great new old school style stuff.(CD)**-Myk**

Bucket of Monkey "Tastee Treats For the Elderly and Decrepid" *(Simple Things, 1508 Laughlin Ave.. McLean. VA 22101).* First things first: what a stupid name for a band. I had to get that off of my chest. This is a Punk Rock record packed with mediocre lyrics. I am not usually too concerned with lyrical content, but some of this is so damn stupid that it's funny, especially "Yahnni's Wet Dream." The music is three chord Punk Rock and the production needs some improvement but this isn't half bad.(CD)**-Marc**

The Candy Snatchers "Dead" *(Centsless. 5845 Monticello Ave.. Cincinnati. OH 45224).* The Candy Snatchers can do no wrong. Noisy, fucked up, trashy Rock n' Roll with the snotty attitude it's **supposed** to have; buy everything these guys put out! This three song 7" includes a cover of The Dead Boys' "Dead and Alive."(7")**-Rich**

Chixdiggit! "Chupacabras" *(Honest Don's. POB 192027. San Francisco. CA 94119).* Do you remember what I said about their LP on Sup Pop? Well, I'm pissed off. Why do both these songs appear on the *Honest Don's Welcome Wagon* comp? Why give me recycled shit? It's unfair to a fan or to a kid who liked the songs on the comp and didn't realize that both of these songs were on the comp. Come on, give me at least one unreleased song! So I guess I'll have to wait for the new album. Anyway, as far as the songs go. Spagdiggit.(7")**-Spag**

Christ On A Crutch "Shit Edge and Other Songs From the Young & Sentimental"/ "Spread Your Filth" *(New Red Archives. POB 210501. San Francisco, CA 94121).* All right. Here's two separate CDS covering 1988 to about 1992. *Spread Your Filth* was originally released in '88 on OTT Records. and the other CD is a collection of comp and EP tracks. Christ On A Crutch is an awesome Punk Rock band that focuses on social and political issues. A real fuck-the-rich kind of band. Punks and HC kiddies will both be able to appreciate these two fine reissues. Love that Punk Rock!(Double CD)**-Spag**

Cold *(A&M. POB 118. Hollywood. CA 90078).* Another major label tryin' to get some credibility for some piece of shit they signed. This is another Bush/Pearl Jam style clone that has nothing to say or offer except to say they can play someone else's music. This is why major labels have such bad names, not to mention this music is dead anyway. Try signing someone with some creative effort, then maybe we'll care.(CD)**-Myk**

Consolidated "Dropped" *(Sol3. 45 Orchard St. Ste. GFW. New York. NY 10002).* Consolidated originated in San Francisco's Bay Area as the Anglo Industrial-edged Hip Hop champions of liberal agendas, speaking out for the rights of women, animals, and vegetarians. Part of their performances were talking with the audience after, and sometimes during, their sets, in order to have a free-flowing exchange of ideas. beliefs. and opinions. After releasing four albums and half a dozen EPs, it gets difficult to come up with fresh social injustices to decry, but frontman Adam Sherburne still trudges on. In order for some of his recycled views to become fresh. Consolidated has dumped their electronic Hip Hop instrumentation and supplanted it with a bluesy Rock structure, with Sherburne's Rap approach being molded into a soulful croon. The result? Well. if you're a fan of their political bent and Sherburne's solo material

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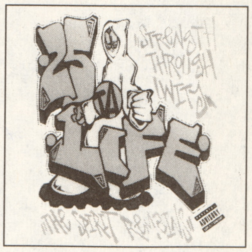

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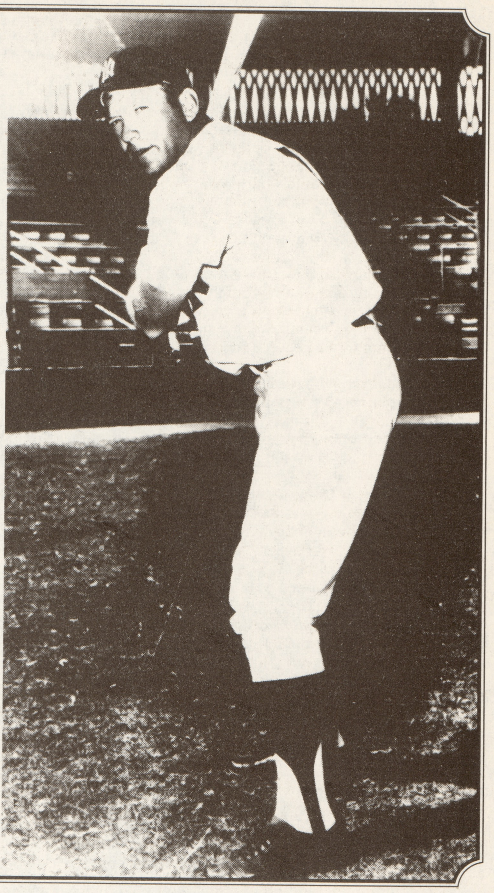

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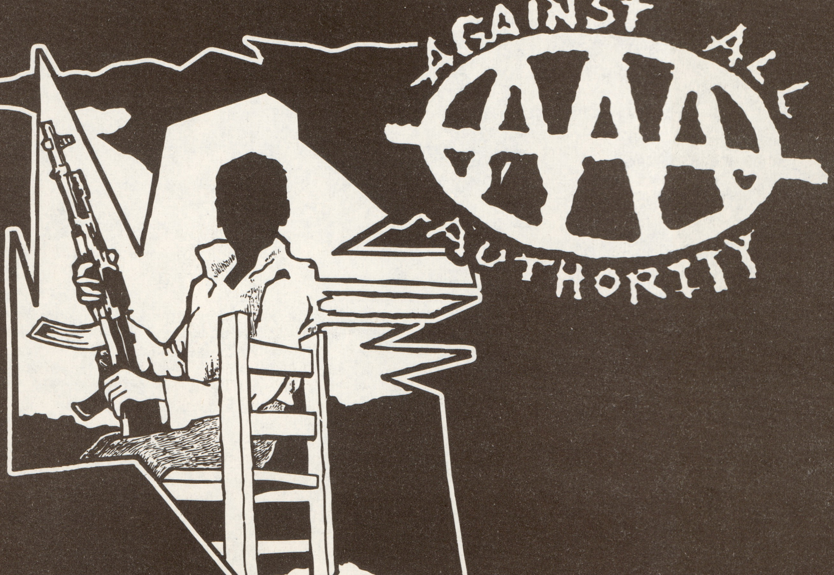

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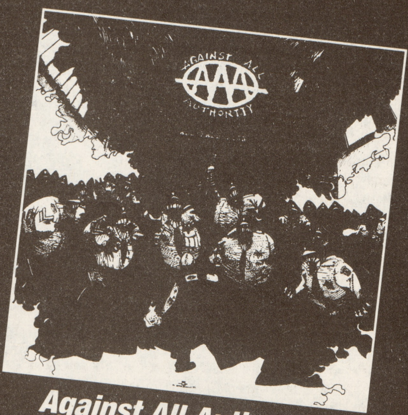

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HOPELESS RECORDS

Consolidated still fights the power. but if you liked their funky cyberpunk stylings. only the song "Schnitzel Boy" comes close to conjuring up previous albums. Although I applaud bands who evolve their sound, it's disappointing when they completely switch their style, as is the case with the new Delta Blues/jazzy Rock direction of Consolidated.(CD)**-Rowan-Morrison**

The Cooters "Invasion Of The Cooters" *(Chaos Or Bust. POB 443. Oxford. MS 38655)*. Within this disc lurks a brutal mix of Metal and Hardcore from a tight as fuck trio hailing from Mississippi; the land of Christian watchdog groups and an endless string of Baptist churches. The Cooters dabble in speedy guitars, moshy parts as well and some amphetamine inspired drumming that will have you slam dancing around your house naked in no time. Vocals range from Hardcore oriented to Death Metal style growls. These guys are even demented enough to cover Judas Priest's "Breaking The Law". Thank goodness the Cooters are original, no comparisons are necessary. This disc proves there's more to Mississippi then just moral freaks and witch finders.(CD)**-Alex**

Crematory "Awake" *(Nuclear Blast. POB 43618. Philadelphia. PA 19106)*. I think this is one of the weakest bands on the NB roster. The keyboard player holds this whole thing together and is very talented, but the drummer sounds sort of lousy and the vocalist is kind of goofy sounding. The guitar work is fairly simple and unprovoking. I am just not that impressed with the whole package, not to mention the cover art is probably the worst cover in NB history. You can skip this one.(CD)**-Myk**

Crise Total "Eacrise Continua" *(Fast'N'Loud. Apart. 13037-1019 Lisboa Codex- Portugal)*. Your typical Punk/Oi record from overseas that copies almost everything American. I don't know the politics of this band (the lyrics are all in Spanish) and the recording just sucks, but you could probably put them up against anything on Hellcat for a fair comparison. I would probably say that Crise's convictions are strong, as most people from abroad seem passionate. The song structures are catchy and solid and musically I wish we had this band here. But, lyrics and recording in mind, this is not a must. It is good if you understand Spanish though.(CD)**-Myk**

Cul de Sac and John Fahey "The Epiphany of Glenn Jones" *(Thirsty Ear. 274 Madison Ave. Suite 804. NYC. 10016)*. This is an interesting piece of work that combines two generations of musicians (John Fahey was a big influence to Cul de Sac). This is a pretty mellow record with a lot of nature sounds (sort of like mid '70s Pink Floyd). I would recommend this if you want to relax and act mature.(CD)**-Mr. Noiz**

Curve "Chinese Burn" *(Universal. 1775 Broadway. New York. NY 10019)*. It's been many moons since I last heard about Curve and I'm still bewildered by the fact that the success that they have seen in past has only been marginal. That's an absolute travesty, because their earlier CDS like *Pubic Fruit*, *Doppelganger*, and *Cuckoo* were some of the most innovative CDS released in the early '90s. If you missed this stuff it was probably because you were too busy with crap like James or whatever incredibly horrid Brit band that was eating up all the mainstream press... Carter USM, there's a perfect example of what I'm getting at. Anyway I loved Curve's earlier stuff and I was happy that this was sent to me over at *Excommunication* zine (plug! plug!!) I have to say this release is a fantastic appetizer that has me waiting for their full-length. For the uninitiated, Curve have developed a formula that many of you have witnessed Garbage clone and become rather well known for. First and foremost, Toni Halliday's vocal work has to be mentioned; her voice is alluring, and has a certain sensuality to it. I think it's the fact that there is a certain nibble on your ear, gnaw out your jugular element to it that is really cool. Then there's the music; irresistible percussion beats, and noisy melodic guitars that sound like they're pinning the needles all the way to the left. It sounds like they're being used as cutlery and carving out an aural landscape that would be the equivalent to walking on broken glass and steel shrapnel. It's romantic stuff like this that just brings tears to my eyes. The mixes on this are just fantastic too. Hopefully this will be the year that Curve will get the success they rightfully deserve.(CD)**-Groovy**

Danya Manning *(Volume 1. 632 Broadway. Suite 301. NY 10012)*. Joni Mitchell has been reborn with a little tinge of Janis Joplin's voice in Danya Manning. Why couldn't this album have been released before Jewel's album? Would've had an excellent new female vocalist that can sing more than one kind of style. Danya deserves to be put in the same category as Sarah McLachlan, Sheryl Crow, Johnette Napolitano and Natalie Merchant, as one of this century's best female vocalists.(CD)**-Tech Boy!**

Dark Funeral "The Secrets Of The Black Arts" *(Death. 2828 Cochran St., Suite 302. Simi Valley. CA 93065)*. For all you new little Satan worshippers, this is not a new album. This is a licensing job of a record that is almost two years old. As a matter of fact Blackmoon isn't even in the band anymore. This is one of the most classic Black Metal albums to date. Once again Death records has brought the best of Europe over to us at a domestic price. You should all be grateful you don't have to pay the import price for the No Fashion records version. Eleven non stop, anti-Christ ditties to bang your head too. This record is brilliant, there is no denying this is the classic it's made out to be. Fans of Emperor and Satyricon should love this. It still doesn't rate with Dimmu Borgir in my book, but the top 10 has definitely been breached.(CD)**-Myk**

Dave Parasite "Back to Demo: 1989-1991" *(American Pop. POB 2271. San Rafael. CA 94912)*. Dave (aka Nikki) of the incredible Pop band the Parasites has weeded through thousands of demo tapes to find seven songs that he did everything on, from all the vocals, to all the instruments, to even recording. Most songs appear on other records and there's some unreleased ones. I say this is for Parasite collectors 'cause of the quality. I'll add this to my other 23 Parasites 7"s. I'm still missing one. Fuck.(Double 7")**-Spag**

The Dead Milkmen "Death Rides A Pale Cow: The Ultimate Collection" *(Restless. 1616 Vista Del Mar Ave., Hollywood. CA 90028-6420)*. Funny thing... I'm out shopping with my Mom -- I had to have been in the 6th grade around the time so we're talking about 1986 -- and the local big Rock station is playing the Milkmen's "Bitchin' Camaro." and they were yucking it up because the Milkmen trash Motley Crue (whom ironically were too risky for commercial stations to touch at the time) and they dissed the Doors (who are a group that to this day every station on the Island would find any excuse imaginable to play six songs by whenever possible). Anyway there they were, DM cleansing the otherwise shit filled radio waves!! It wouldn't be until like some three albums later that the Milkmen would be recognized by any "legitimate" commercial radio station and than ultimately completely ignored, rejected or whatever for the remainder of their career. Like the song "Stuart" suggests, I know it's the queers... they're building landing strips for gay aliens... I've been a Milkmen fan for the longest time, they were just too smart for their own good. All the pompous shoegazer kids didn't like them because they didn't make references to Keats and Yeats like the Smiths, but hell, they made a reference to "SAY YOU LOVE SATAN! and LI's own mullet top moron Ricky Kasso. I'm a bit sad "Serrated Edge" didn't make it onto this greatest hits collection because in my view, any song that documents the existence of Charles Nelson Riley on this planet is certainly worthy of something: All the tunes are here baby... if you miss the Milkmen, or if you missed the Milkmen the first time around pick this up.(CD)**-Groovy**

The Devil Dogs "No Request Tonight" *(Sympathy For the Record Industry...)*. Yeah. "You like that shit." Fuck. the Devil Dogs live in Costa Mesa, California. I wish these fuckers would get back together and light up my weekends at the Continental. Here we got an awesome set from one of the first bands to play Punk RNR like it was meant to be. Includes classic DD songs like "Rock City USA" and " Get Up for Rock and Roll." Cool.(CD)**-Spag**

Dismember "Death Metal" *(Nuclear Blast. POB 43618. Philadelphia. PA 19106)*. I was pretty hopeful for Dismember when they put out the last EP. They seemed to be one their way to becoming their own band and finally making some kind of mark. This new full-length had built some anticipation for the times to come..... that was, until a proper listen. The record is definitely solid and does live up to it's name, being Death Metal. But with a name like that, there is a tremendous level to live up to. This is not the record to define a genre with, it is a record that could easily have the term "generic" added to the title. Like I said, this is a good record, but it borrows too many parts from other bands. The one band that everybody will be ripping off for years to come is the most noticeable, At The Gates. Some of the other influences are a little less noticeable, and need not be delved into. This will not go down as one of the best Death Metal records ever, it will go down as a good record from a band trying to revive its dying genre.(CD)**-Myk**

DJ Shadow "Preemptive Strike" *(MoWaxx/FFRR/A&M. 825 8th Ave., 23rd Fl. New York. NY 10019)*. Very groove oriented mixes that give remind me of instrumental Beastie Boys jams. Perhaps it's because of the live-drum feel, and the passive-aggressive funky bass lines? *Preemptive Strike* has my head movin' in a circle and it can't stop!(CD)**-Mike Bazini**

The Donnas "American Teenage Rock'N'Roll Machine" *(Lookout. POB 11374. Berkeley. CA 94712)*. They're young, they're mean, they're only seventeen??? Who the hell knows, but I haven't heard an all girl band that rocked liked the Donnas since I scored L7's "Shove" b/w "Packin' A Rod" 7" on Sub Pop like ages ago, OK??? Comparisons to The Runaways and The Ramones are inevitable, but these babes kick major ass so who gives a flying fuck about comparisons??? These four young lasses sing songs about my favorite pastimes (you know, PARTYING, FUCKING, need I go on???) and "Gimme My Radio" definitely makes my Top 10 hitlist for this month ("I wanna be like Nikki Corvette"... I'm in lust!!!) so if you come from the sleazier side of the food chain then you'll dig the Donnas as much as I do. Fun, fun, fun 'til daddy takes your crackpipe away!!!(CD)**-Joe**

The Eclectics "Idle Worship" *(Jump Up!. 4409 ½ Greenview 2W, Chicago. IL 60640)*. If the '97 music scene is going to be remembered for anything, it will be the re-discovery of Ska. Even though the masses of old school soldiers are still marching along, new recruits are popping up in an attempt to lead the next wave. The Eclectics opt for the Operation Ivy maneuver of melding Punk and brass, with the bonus of producer Steve Albini. Sure, Albini is used more than Kleenex at a Russ Meyers convention, but you can't debate the quality of Albini's work...at least not on this offering. There are no new villages being pillaged on this debut, but the Eclectics definitely rank near the top in comparison to their contemporaries.(CD)-**Rowan-Morrison**

Electric Frankenstein "Fractured" *(V&V Production GMBH. Langrutiweg 20. CH-6330 Cham Switzerland)*. Six more blasts of Punk RNR from the New Jersey punk kings. I've raved how much these fuckers rock in the past, and after a few spins of this 10" I'm pretty happy with these 6 songs. Two songs are covers (Dead Kennedys and Dictators). This 10" features Scott, who has since moved to the West Coast. Also Rik L Rik has left the band but no word on who's the new singer yet. Bring back Steve!(10")**-Spag**

Ensign "Direction Of Things To Come" *(Indecision. POB 5781. Huntington Beach. CA 92615)*. Wow! I feel like I just git kicked in the head by Vin! A very powerful and positive Hardcore record from NJ's Ensign. This reminds me of Straight Faced, you know, the brutal, fast power chord Hardcore that I love so much. This CD has 13 songs clocking in at 27 minutes, needless to say, the songs are fast and straight for the throat. Tim's lyrics and vocal style are inspiring as hell. Even though I am not sXe, I get the point, a great CD!(CD)**-Marc**

The Epileptix "The II Tix" *(GMM. POB 15234. Atlanta. GA 30333)*. Fuck yeah... it's Punk Rock, the first band from the States that sounds like a Japanese band. Picture Teegenerate mixed with the Blanks. They sound like the Registrators. Yeah that's who. Fuckin' cool. Give me more.(7")**-Spag**

The Erratics *(Touchwood. 1650 Broadway Suite 1210. New York. NY 10019)*. This is my surprise CD for this batch of shit that I got from Richard. I knew nothing about this band or label but what we have here is a Rock n' Roll record that reminds me of one of the Honest Don's bands, I just can't pinpoint it. The opening song. "Fence Sitting," rings through my head on a daily basis. The intro to "Grain of Sand" reminded me of the NOIZE that the DK's used to make. I am sure that the radio is playing these guys, but I wouldn't know. The vocals sound a lot like the guy from Men at Work, and it appears that the band can play whatever they want. This was really different from what I normally listen to, but it was a nice surprise.(CD)**-Marc**

errorType:11 "Superstore" *(Some. 405 West 14th St. #3. New York. NY 10014)*. This is an advance cassette for a three song 7", and there's gonna be a full-length out in March. Oh yeah, and to get it out of the way, errorType:11 includes Mind Over Matter and Clockwise. Call me a wuss, but I **really** like this despite it not being as "heavy" as I imagine some may hope for. Melodic and dissonant in an Indie Rock way, kinda like a cross between Jawbox and Weston...Refreshing stuff! Me like a lot.(7")**-Rich**

Face To Face "Live" *(Lady Luck/Vagrant. 2118 Wilshire Blvd. Santa Monica. CA 90403)*. From their early stuff Dr. Strange to their later stuff on A&M, Face To Face has played really good melodic CaliPunk. Eighteen tracks, as the title says, recorded "live". My favorite track is "Walk the Walk," but they also throw in a cover of "Telling Them" by Social D.(CD)**-Rich**

Fastbacks "Win, Lose Or Both" *(Popllama, where the heck's the address?)* Damn, they've been around since the heyday of the punk scene, yet out of all the bands that either reformed in some half assed attempt to make extra bread for their junk habits or whatever, the Fastbacks never really "broke up" and their lovingly loud brand of sugar coated Punk still sounds as fresh and lively as when they first began without sounding dated, and I can't help but loving 'em to death. Here we have a specially priced EP (45 minutes long??? Now that's my idea of an EP!!!) with four new Pop/Speedpunk ditties in addition to nine tunes recorded live (including a ripping version of the MC5's "Ramblin' Rose") that's sure to keep fans happy for some time to come. Go out and buy all their records today!!!(CD)**-Joe**

Floorpunch "Division One Champs"/ "Goal Line Stand" *(Equal Vision. POB 14. Hudson. NY 12534)*. Once again EV brings us the very best in Retro Hardcore. Floorpunch are a bunch of throw backs that are highly proficient at the three chord stomp that was made popular by the likes of Bold and Inside Out. My only problem is this militant Straight Edge stance. Straight edge is good, it's an old idea... been there, done that. Slapshot started it years ago in Boston. It was fun for a while, then died out and got silly. These guys say they've been straight for about a decade, and I'm not one to dispute that. But just because someone isn't straight doesn't mean they can't be positive. But the record is great anyway.(CD)**-Myk**

Flux "Protoplasmic" *(Relapse. POB 251. Millersville. PA 17551)*. The almighty Jim Plotkin mixed with a female spoken word. Then to top it off produced by Mick Harris of Scorn. This is the tripped out electronic looped Space Rock at its best. Missed timed kick drum beats make this unnerving, as well as unusual. The guitar work of OLD still permeates this release, making it a must for those folk-electronic-black-turtle-neck-wearing weirdos in the Village. It would also be a big hit at the local Goth cry hole. Good stuff for a dark dreary night when you're home alone.(CD)**-Myk**

Fondled "Hey, Hey We're..." *(Theologian. POB 1070. Hermosa Beach. CA 90254)*. I got this because it had Linda Carter on the cover and was on Theologian, a fairly reliable label. What a mistake! This is by far the worst thing Theologian has ever put out. Noisy out of tune crap that just grates on your nerves, and that's before the female vocals. So now that I'm finished with the good points of this disc... it sucks ass. Don't waste the time or money.(CD)**-Myk**

Freaks From the Apocalypse "Kinda OK" *(19 Cedarwood Lane. Commack. NY 11725)*. If I told you I knew anything about Ska it would be a sign that my ass had mastered English and I was talkin' out if it. Anyway,

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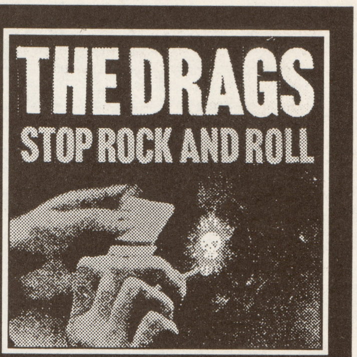
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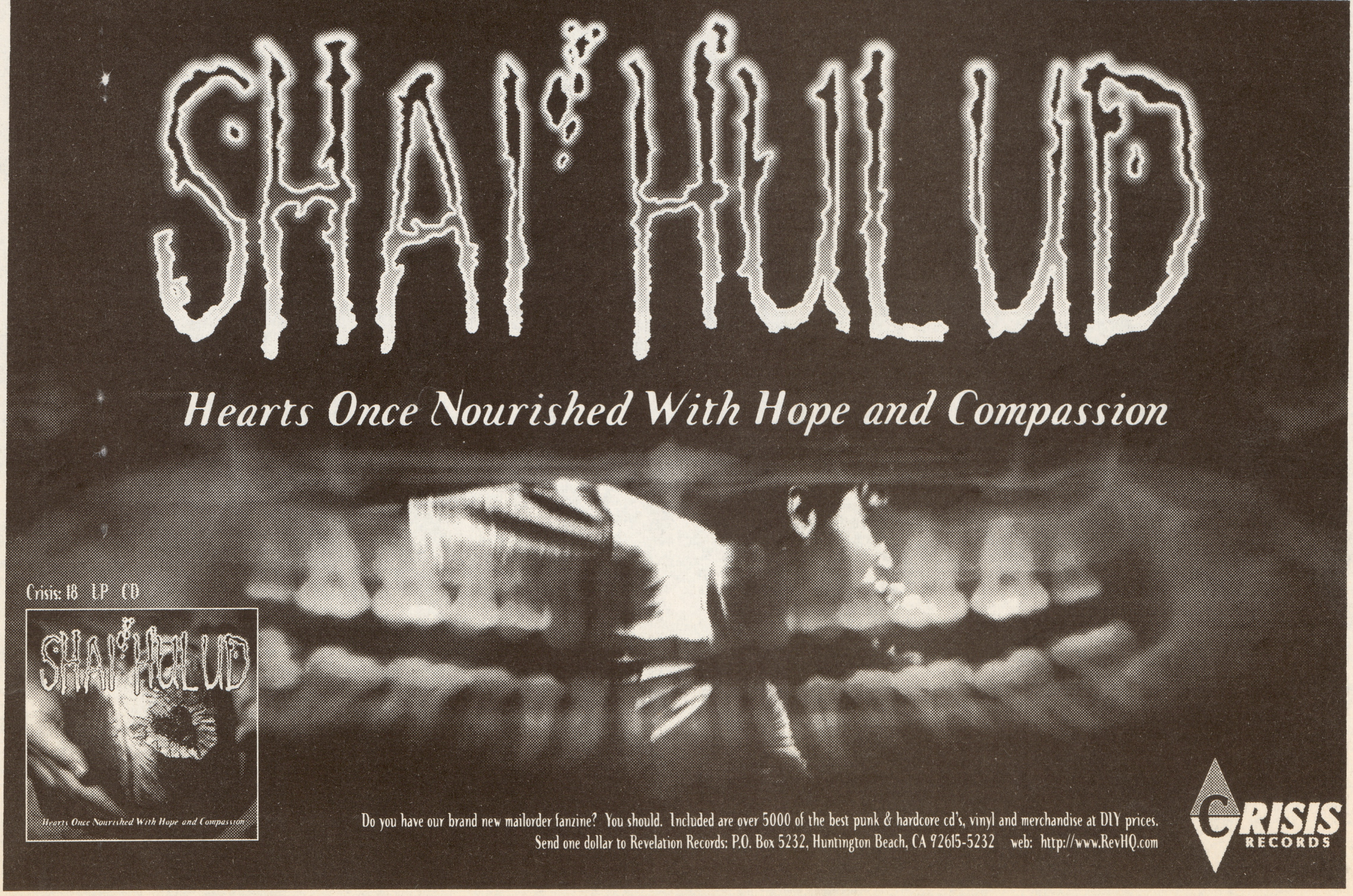
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this is some fun. sometimes relaxed. sometimes manic Ska with appropriately cheesy keyboards prevalent.(Cassette)**-Rich**

Freedom Fighters "My Scientist Friends" *(Amphetamine Reptile. 2645 1st Ave. S.. Minneapolis. MN 55408)*. This comes from the Garage side of AmRep. which I don't go nuts over. Noisy. but yet it has an amateurish Garage feel that just hits me the wrong way. The production on this is kind of low. and I think it takes away from what the record could offer.(CD)**-Mr. Noiz**

Front Line Assembly "Flavour Of The Weak" *(Metropolis. POB 54307. Philadelphia. PA 19105)*. Just when you thought they called it quits. FLA return with a vengeance. Fast and furious full-on electro! "Corruption" weaves in and out of past and the present programming: Jean-Michel Jarre-esque melodic synths then break-beats? Overall. *Flavour* has a taste of Techno with some old school seasoning. And it's 100% cheese-free!(CD)**-Mike Bazini**

Furious George "Get A Record!" *(Recess. POB 1112. Torrance. CA 90505)*. I'd expect a lot more from all the parties involved with this CD. I like Mr. Tabb's column in *MRR* a lot. He's a crafty story teller. but as far as being a lyricist is concerned the guy is...well... he sucks!! If this is the record George was whining about Lookout not releasing. I have to say I'm surprised. Why? because it shows that there is some wise judgment left over at Lookout! Now don't get me wrong. the group isn't bad. but I wouldn't exactly get into a whole year's bitchfest over them either. Joey Ramone **does** make an appearance on this -- which is a great selling point -- but the tune "Gilligan" and the appearance itself is absolutely disappointing. Anyway. this is fast thrashy Punk stuff. probably real good to see live. and enjoyed best when you're so completely shit faced that you can't be too critical of the material.(CD)**-Groovy**

The Gadjits "At Ease" *(Hellcat. 2798 Sunset Blvd. Los Angeles. CA 90026)*. First of all. they butcher the Bad Manners' version of "Skinhead Girl" and destroy the classic "Simaryp" version. The rest of the record is interesting though. It's Ska with a Rockabilly touch. They're one of the few bands that I know of that have a Rock 'n Roll background with a Ska tempo. It's pretty cool overall. Better than the Bosstones and that's all that matters (CD)**-Spag**

Galactic Cowboys "The Horse That Bud Bought" *(Metal Blade. 2828 Cochran St.. Suite 302. Simi Valley. CA 93065)* These guys have been around for ever and they still believe in what they do. I give them credit for that. and they obviously have their fans. but I don't get it. Sort of Prog-Metal with a lot of '80's influence. Lots of guitar solos and speed changes and effects. I really think these guys are bad. but they are good at what they play. My opinion only goes so far. and it's hard to review a good record when you don't like what they are good at. Sort of a post hair band type sound.(CD)**-Myk**

Genuine "Pessimist Project" *(Temperance. POB 685. Northfield. NJ 08225)*. A five song Straight Edge project from one of the members of Autumn/Christ. Aaron basically plays this entire disc with the exception of one background guitar riff and some extra vocals. It is really talented and insightful '80's style Hardcore. but they will never play out. It is like the Judge 7" with two members. Not too many people were interested until they actually got a band to back it up. The songs are solid and the Krishna vibe is sent through with a pain. anguish. and anger not usually seen. Great stuff. that could be legendary if Aaron finds somebody to play it with him. This by far twice as good as any other band he has been in. so checking it out wouldn't be a bad idea.(CD)**-Myk**

Goldie "Saturnz Return" *(FFRR/Polygram. 825 8th Ave.. 23rd Fl. New York. NY 10019)*. Want to hear something really stupid? I guess you have no choice at this point. I've always thought Goldie was the female vocalist in Tricky. I don't know why. I just made it up. Goldie is some black dude with gold teeth (ref. Tower *Pulse* cover photo months back) who creates insane Jungle. Those who know of Goldie usually are huge fans. So if you don't know what the hell I'm talking about still (I'm even questioning myself at this point) listen up: INSANE JUNGLE! That's all I really need to say. If you like this kind of music. why don't you know Goldie already? He should be part of you're everyday vocabulary!(CD)**-Mike Bazini**

Grave "Extremely Rotten Live" *(Century Media. 1453-A 4th St. #324. Santa Monica. CA 90404)*. Fifteen pounding live tracks that all but put you in the front row. CM has hit the tops with their recent live records and this does not disappoint. As with most live records. a sort of greatest hits package. or a great intro to a band you are not familiar with. Grave in my opinion is better in the studio. but they found a great show to record live. They have power and stamina and play a crushing set. Great for all Grave fans. as well as those in to great Death Metal and not knowledgeable with this great band.(CD)**-Myk**

Greg Graffin "American Lesion" *(Atlantic...c'mon. is an address really necessary?)* No. American Lesion is not the name of a new band. It's actually the name of Greg Graffin's sorry-ass debut solo album. Yes. that's correct! Bad Religion's very own Greg Graffin has just released a solo effort that can easily rank among the likes of Rod Stewart. Michael Bolton. and Elton John for being adult contemporary's finest. I must admit that when I first got this CD I was anxious to listen to it. After hearing the album's first track ("Opinion") I was sort of afraid to further my journey. The album's contents kept getting worse. Music ranging from cheesy Folk Rock to even cheesier ballads. I couldn't believe it. What was Graffin doing? Maybe this is the album he was wanted to record for a long time. or possibly he lost a football bet. Either way. I couldn't dislike him for doing this record. I already dislike his band for selling out. If you are a fan of Bad Religion. I strongly advise not to get this album. If you really **must** hear it. then I'll send you my copy...happily.(CD)**-Lloyd**

Hairy Patt Band *(Burnt Sienna. 207 Powhatan Ave. Columbus. OH 43204)*. Strange record. I must say. a two piece band with only guitar and drums... this is really hard to describe. It's like the bottom fell out with no bass. The first song almost made me pull the plug on this one. "Last Chance Out" is not a song I would start a record out with. but I'm glad that I listened to the whole thing. "Mary Lies" had a psychedelic vibe to it. The track "Mustache Ride" was a little Rockabilly song. This is really different and a little hard for me to describe. but if you are into strange stuff. check this one out.(CD)**-Marc**

Hatebreed "Satisfaction Is The Death Of Desire" *(Victory. POB 146546. Chicago. IL 60614)*. Man oh man have these boys from CT stepped up. The Metal just oozes from this record with a shameless effort that only the Connecticut kick boxing league could approve. Jamie and company bring forth the best Hatebreed release to date and show why their rep has been building all over the US. Endless touring and promotion have earned them a place in the big leagues. and they are shedding no chunk. Metal-core as hell with an almost Paul Bearer-ish vocal quality. Fans of Fury of Five and Madball need apply for membership and all Emo kids should just go home. Hard as Hell YO!(CD)**-Myk**

Hecla and Griper "Songs: Ohia" *(Secretly Canadian. 1703 N. Maple St.. Bloomington. In 47404)*. You know. some times people send you stuff and you really have to wonder why they sent it in the first place. I mean. either this guy has never read an issue of *Under the Volcano* or he just wants to be butchered by the East Coast Bastards. Well. here we go... this is fartsy Folk that sounds like the guy could be a card carrying member of the 700 Club. I'm sure his fellow congregation members tell him he has what it takes to make it big because it's not in their nature to tell him that he's shit. Unless of course. if he was a "panty wearing faggot" or one of them Marv Albert strap-on freakos. For those of you with half a brain. take Neil Young's absolute boring material. multiply it by 777 and there you have it. What kind of god would force this stuff upon another living breathing creature? You know what? Some of us were cut out to be nothing but supermarket stock boys. Unfortunately this bunch missed their cue.(CD)**-Groovy**

Hepcat "Right on Time" *(Hellcat. 2798 Sunset Boulevard. Los Angeles. CA 90026)*. Oh yeah. right on time to make my number one Ska record of '97 and probably '98. Hepcat slam Ska and Rocksteady riffs like the Grandfathers. Soul. so much here on this wonderful little record. I fuckin' love this. Fourteen songs in total. including a Dub version of "The Secret." which appeared on the last masterpiece they released. Each song is diverse and played with heart. We've got instrumentals. duets. soul. Rn'B. Ska. Rocksteady. Dub. and Reggae. Not Punk. no Metal. no fast shit. Just smoothness like a baby's ass. Interesting note: the last song. "Open Season is Closed." reminds me of a little history. Last year the Stubborn All-Stars released the song "Open Season." and now Hepcat answers back as to being the king DJ of the West Coast. Basically they show up Django of the All-Stars. This I'm sure is not a real battle. but one similar to the DJ war of the sixties between Prince Buster and Lestor Kong. You see good Ska bands like Hepcat. Slackers. and Stubborn All-Stars know what's up. I appreciate these three bands for all their wonderful sounds.(CD)**-Spag**

His Hero Is Gone "Monuments To Thieves" *(Prank, POB 410892. San Francisco. CA 94141)*. What do Discharge. Eyehategod. Assuck. and Neurosis have in common? They are probably all influences of His Hero Is Gone. Pain and anger. dirge into speed with a squatter ethic as thick as house mortar. The recording is unpolished and ugly. and the package has those typical gloomy black and white images we've come to know from some of the most influential bands of all time. This record can't be categorized. but has the emotion of all categories. It's one of those records that transcends genres and should be listened to by all. Punk. Hardcore. Metal. Emo. it doesn't matter. it is just a necessity to hear. Words do this no justice. It must be heard to be believed. and it must be heard **now**.(CD)**-Myk**

The Hives "Barely Legal" *(Burning Heart. Box 441. 70148 Orebro, Sweden)*. Can you say, "kick ass?" This record is just that fast Punk Rock 'n Roll. A mix between Rocket From The Crypt and the New Bomb Turks. Fourteen songs blast through your ass like a rocket. Absolutely brilliant. Buy this and you won't be let down.(CD)**-Spag**

Hor "A Faster. More Aggressive Hor" *(SST. POB 1, Lawndale. CA 90260)*. Ex-Black Flag guitarist and SST label owner Greg Ginn has been keeping busy with a multitude of various projects. and Hor winds up being yet another project which features Mr. Ginn's Midas touch. All 17 tracks are stripped of vocals yet they are all driven by spacey. discordant riffs. ultra-thick groove propelled bass lines and caffeinated percussions and programmed beats to round out the mix. Shall we call this "Violent Torture Tech" minus the synth programming. I even found amusement in track titles like "Sex With Recruits" "Army Sex" and "Why Is The Hippy Happy". Overall this disc is a champion and yes it's weird enough to work as a soundtrack piece for a futuristic porno flick.(CD)**-Alex**

Hum "Downward Is Heavenward" *(RCA/BMG. 1540 Broadway. New York. NY 10036-4098)*. *Downward Is Heavenward* is one of the best Indie Rock efforts I've heard in eons. OK. so it's on a major, but who give's a rat's ass? This unit is filled with muscular chord progressions. pummeling bass and drums. and yes. acid tinged Syd Barret-like vocals that are smooth and free flowing. Melodic at times yet very beefy. this release has major potential. Check it out before the Wal Mart shoppers get to it.(CD)**-Alex**

Human Drama "Live" *(Triple X. POB 862529. Los Angeles, CA 90086)*. Always creeping around the perimeter of the Goth circuit. but never getting stuck in the middle. is the LA-spawned Human Drama. Back in 1986. Human Drama began by crafting stark atmospheric songs utilizing traditional rock instruments. but as they matured. everything from flutes and cellos to pianos and a prevailing lean on acoustic guitars fleshed out their sound. While their instrumentation tends to cultivate a gloomy landscape. Johnny Indovina uses his impressive vocal range to sculpt an uplifting and engaging effect. If you've never heard Indovina. picture a more dramatic Peter Murphy with a constant adherence to employing impressive dynamics in his delivery. On this live disc, the quality is comparable to MTV's unplugged series. resulting in a highly recommended offering for fans of their recorded endeavors. Adding to the appeal are such classic cuts as "Death of an Angel" and "I Could Be A Killer."(CD)-**Rowan-Morrison**

Hypocrisy "The Final Chapter" *(Nuclear Blast. POB 43618, Philadelphia, PA 19106)*. The final installment in the life of Hypocrisy. The title coincides with the fact that the band is calling it quits. As with the last few works. this does not compare to the first record. but it is a solid piece. Twelves songs that have seemed to take up just a tad more velocity than in the past. Lots of guitar solos overlaid with growls and an almost sci-fi soundtrack type feel. Grover provides the vocals. while cookie monster is busy with the new Napalm Death. This is an enjoyable disc and a good end to a career. but I can't say it is one of the top NB releases at the moment.(CD)**-Myk**

Ian Gillan "Naked Thunder" *(Resurgence. 61 E. 8th St.. New York. NY 10003)*. In case you couldn't tell by the label name. this label puts out records by former big stars trying to make a comeback. This time it is Ian Gillan. formerly of Deep Purple and Black Sabbath. not to mention tens of thousands of solo projects under different names. There is a reason he can't seem to make it big again: he surrounds himself with half assed musicians. When he was in Sabbath and Purple he had top notch musicians behind him making **him** look good. but now he has to make the **musicians** look good and he can't do it. This is only for the diehard fan because this isn't going to get him any new ones. This is poor Hard Rock at best. and that might be an overstatement. You might want to pass.(CD)**-Myk**

Incantation "The Forsaken Mourning Of Angelic Anguish" *(Relapse, POB 251, Millersville. PA 17551)*. This is a domestic release of the new Incantation that originally came out on Repulse records. This features six new tracks and a Death cover. The production is excellent and extremely powerful. and the packaging is top notch. As an incentive to pick this up. it also features four bonus tracks which I believe are old demos. This is a return to Relapse for Incantation. who left their ranks after their last release. This does prove Incantation to be one of the American heavyweights. and well worth the listen.(CD)**-Myk**

Ikon "A Moment In Time" *(Metropolis. POB 54307. Philadelphia, PA 19105)*. *A Moment In Time* is a great Gothic CD. The obvious reference points are Sisters Of Mercy and Siouxie and the Banshees. The music of Ikon is very good. but the vocals pale in comparison to those two legendary Goth bands. There is something about this CD that reminds me of the early '80s. If you like old Killing Joke. Bauhaus. Joy Division as well as newer Gothic music, this CD is a must.(CD)**-Mr.Hymson**

In Flames "Whoracle" *(Nuclear Blast. POB 43618, Philadelphia. PA 19106)*. Losing band members can always strongly affect a band. especially when you lose members to Hammerfall. which is an equally talented band going in a different direction. In Flames did just that, and they churned out a record that could be the equivalent to a Death Metal record by the Police. Almost Sting-like guitar sounds mixed with riffs that could right off the next At The Gates record. This is the best record by any band since Slaughter of The Soul and with the demise of ATG In Flames is ready to take the crown as the kings of Death Metal. Non stop riffing and beats mixed with scorched vocals and strong harmonics make this a well recorded as well as punishing album. This is by far the best Metal record I got this issue, if not the last couple of issues. Nuclear Blast has continued to dominate this scene since coming to America. Pick up In Flames and see how they are conquers us weak Americans.(CD)**-Myk**

The Jimmies "Cheap" *(Blood Red Vinyl and Discs. 2134 NE 25th. Portland. OR 97212)*. Oregon's Pop Punk masters. I saw these guys at the Continental. and so did Joey Ramone. God these guys were as happy as shit that Joey just happened to be there. Anyway. three songs from a cool Pop band. Check out their split LP with the Weaklings on Bittersweet if you can find it. and their Schizophonic release that my bass player hated.(7")**-Spag**

Jones Crusher "On Your Own" b/w "The Doctor" *(Kado/Nesak International. 21000 Boca Rio Rd. A-15. Boca Raton. FL 334333)*. Wooooooooooooooooow!!!! These guys were pretty good live. but this 7" is where it's at. Super fast garagy stuff with blazing guitar....mmmmmm.....dig the A side....elements of Electric Frankenstein. The Cynics. hell. maybe even New Bomb Turks....fuckin' Rock n' Roll. baby. I can't believe I'm hearin' stuff like this from guys that live on Long Island.(7")**-Rich**

Judi Barr "Who Bombed Judy Barr?" *(Alternative Tentacles, POB 419092. San Francisco. CA 9141-9092)*. Wow! The most punk non-punk CD we've gotten sent to us. This is a collection of spoken word pieces by an Earth First! activist named Judi Barr. although there are one or two songs. Judi spoke out against the Pro-Clear Cutting/Forest raping corporate scumfucks who in turn allegedly attempted to blow up Ms. Barr and have her silenced. If you're paranoid about how big business is working hand in hand with law agencies like the FBI and CIA this CD won't make you feel any better. In fact it will turn your stomach. This is an empowering CD that makes you want to get off your ass and run these filthy bastards into the ground. This is a great release. and anyone who calls themself a "punk" out in *UTV* land should pick this up and listen to it.(CD)**-Groovy**

June of 44 "Four Great Points" *(Quarterstick, POB 25342, Chicago. IL 60625)*. With the recent "discovery" of Ska. Punk and Techno. the media conveys the message that every genre of music will have its time in the spotlight.

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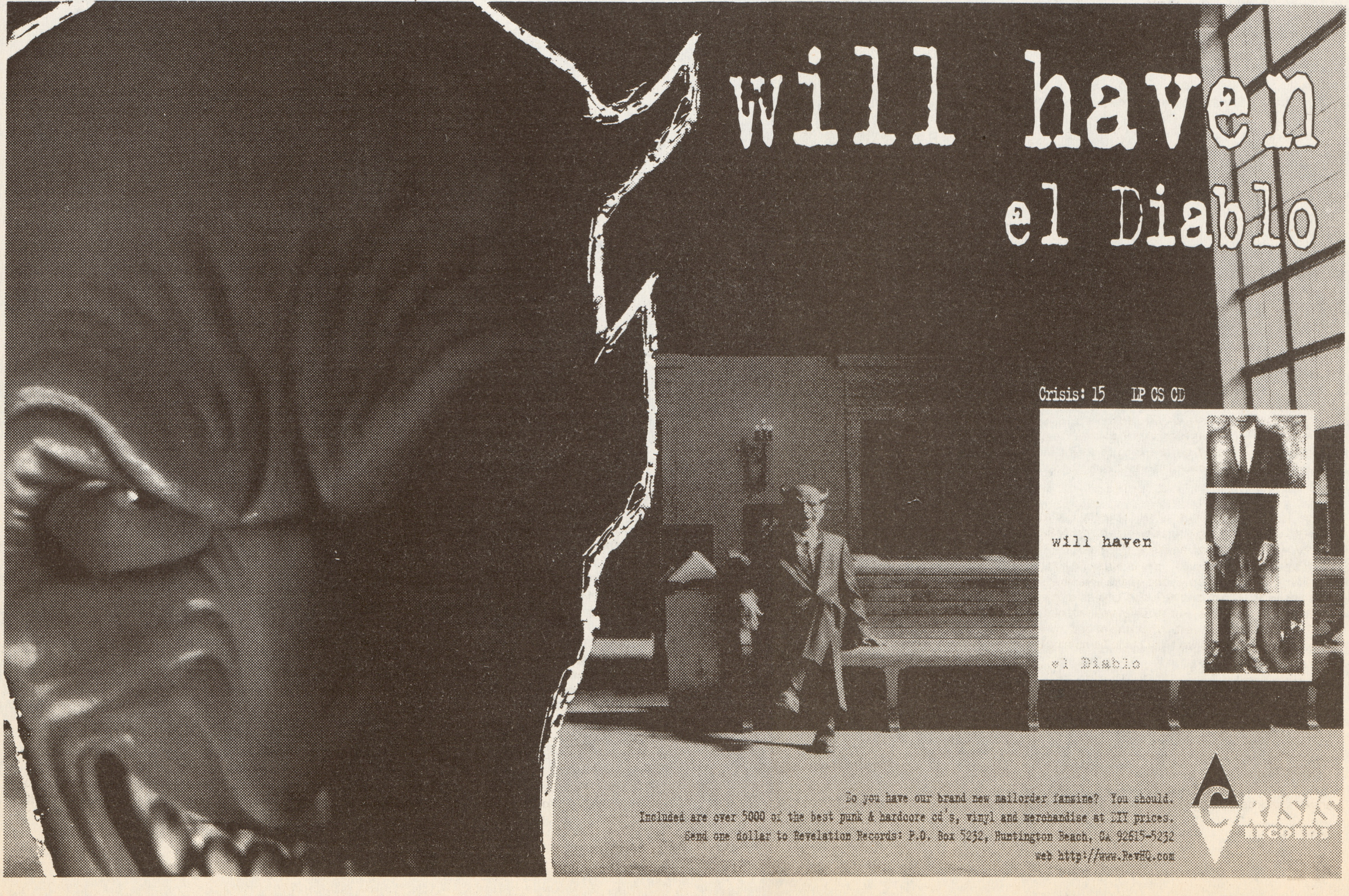

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However. it's going to be a long wait before the purveyors of pop find a way to make June of 44's Art Rock style commercially viable. Wedged somewhere between Three Mile Pilot. early Pavement. and Rodan. June of 44 maps out a complex terrain of college radio-friendly compositions. Their almost Prog Rock excursions alternate from being meandering endeavors to calculated guitar-drum-bass-vocal equations. Most of the tracks move at a lethargic pace. conjuring up a slackerville soundtrack. Meanwhile the throatwork is delivered in a spoken word fashion. with an occasional foray into the world of melody. June of 44's music is art. not artsy (they're not crap like Truman's Water). so if you can appreciate a band that is more concerned with creative structuring rather than simplistic hooks. here's your answer.(CD)-**Rowan-Morrison**

June Of 44 "Four Great Points" *(Quarterstick. POB 25342. Chicago. IL 60625)*. First I have to say this is different than the previous two releases from these guys. which were kind of similar to each other. The nautical themes are gone. and so is the cardboard packaging. The first song. "Of Information And Disbelief." starts off really slow. About halfway through the 7+ minute song it picks up with the signature slidey sound. The violin on this song really mixes well with the mellow parts. "The Dexterity of Luck" has a Middle Eastern feel. "Air #17" starts out with some typewriter sounds and works it way into song; Fred busts out the horn during this one. On "Lifted Bells." June of 44 goes off the cuff and hits an Electronic/Dub form and uses samples from Pac Man (and I think I hear Chewbacca also). This is a typically untypical album from one of my favorite bands.(CD)-**Mr. Noiz**

Katatonia "Brave Murder Day" *(Century Media. 1453-A 14th St #324. Santa Monica. CA 90404)*. This was originally released on Avant Garde records as a six song EP. It is now released domestically by Century Media with four bonus tracks. making it a full length CD. Good for us. 'cause this is one of the best bands I have ever heard doing this style. Not quite Black or Death. but it does include a whole bunch of atmospheric guitar stylings. Pretty soft spoken recording. with all instruments mixed equally into a collaboration instead of everything fighting for supremacy. This is much in the styling of bands such as Opthalamia and In The Woods. Timewise it is well worth the money. and all 60 minutes are top notch. A must own. no argument. and if you own the expensive import it is worth it just for the bonus tracks. You can't lose with this one.(CD)-**Myk**

King Diamond "Voodoo" *(Metal Blade. 2828 Cochran St.. Suite 302. Simi Valley. CA 93065)*. The master of the spooky story Metal returns. It seems like the King kicks out a record every couple of months between his solo career and Mercyful Fate. This is much in the style of *Abigail* and *Them* with the continuous story line. The music retains the quality of the last record except this is a little more solid. Both *Voodoo* and King's previous effort are steps above the last couple. which were just plain bad. This will be a record worth listening to for years to come. Lots of harpsichords and multi voice choruses. It's a good thing some things don't change.(CD)-**Myk**

King Diamond "Voodoo" *(Metal Blade. 2828 Cochran St.. Suite 302. Simi Valley. CA 93065)*. Lock up your kiddies! King Diamond is back with yet another concept oriented release that is filled with plenty of metallic riffs and solos. galloping rhythm parts and yes. those trademark high ranged vocals which will get the neighborhood dogs barking in no time. Any metalhead who's into Mr. Diamond & Co. will be pleased to know that this disc sounds very 80's retro. so while giving this baby a good listen be sure to have your dog collar and studded leather wrist band on. Musically. not much has changed. however. there are a couple of... shall we say "experimental" King Diamond songs to be found. such as "Life After Death." which has a slight Deep Purple bend to it thanks to some Jon Lordish organ playing. "Voodoo" incorporates tribal percussion work which would be perfect for a voodoo gathering somewhere in Haiti. King Diamond may not be known for tackling the most challenging subjects in the world. however his take on the *Voodoo* issue is entertaining in a tongue in cheek kind of way. Sorry. this release does not come with packets of chicken blood.(CD)-**Alex**

The Last Crime *(The Omega. POB 558. Village Station. New York. NY 10014)*. The long awaited CD is finally here! I have waited quite sometime for this but it was well worth the wait. By now everyone should know that the Crime are my favorite LIHC band and this CD represents the band very well. Tight. melodic and heavy as hell at times. this band has never disappointed me. Included on this are four tracks that leave the listener begging for more. After the fourth track. "Muller." there is 10 minutes of silence followed by the song "Everyone's A Comedian" (this song was intended for the ill-fated Bittersweet Comp) and the song is better than the first time I heard it. I bought this at Utopia; I highly suggest that you do the same.(CD)-**Marc**

The Let Downs "Atlanta" *(360 Twist. POB 9367. Denver. CO 80209)*. Garage-like sound similar to the Woggles and Mondo Topless. Real fuzzy keyboards with your cool Garage screams and harmonies. Very cool. I love this shit. Give me a full-length or get them on the Sleazefest bill next summer.(7")-**Spag**

Lifter Puller *(Skene. POB 4522. St. Paul Minnesota. 55104)*. Kind of sloppy. but in a good laid back way. The vocals have got some sort of Bob Dylan feel to them. but don't get me wrong. they are understandable .. I guess if the Wallflowers were an indie band. this is what they would sound like.(CD)-**Mr. Noiz**

Lollipop "Sucked In. Blown Out" *(Amphetamine Reptile. 2645 1st Ave S.. Minneapolis. MN 55408)*. This is energetic bluesy/Punk band. Lollipop reminds me of the Cows a little bit; I think it's because the vocalist sounds similar to Shannon. and the band has a raunchy sound.(CD)-**Mr. Noiz**

Lords of Acid "Our Little Secret" *(Antler Subway. 7 West 22nd St. 4th Fl. New York. NY 10010)*. A mix of Techno. pop. and Hip Hop. The music is great but the secret weapon of LOA is the beautiful lead singer who spouts highly sexual and drug oriented lyrics in a seductive voice. In a world where Prodigy is huge. I think LOA deserves the same success. Before you say,"Electronica trend" let me remind you that this is LOA's third full-length album. and that they have toured the US years before "Firestarter" hit MTV.(CD)-**Mr. Hymson**

Maximum Penalty "Super Life" *(Gypsy. 740 Broadway. New York. NY 10003)*. This new label is spending a fortune on packaging. This is the third title on Gypsy. and all so far are absolute eye candy. The recording on this is top notch. and simply blows away all the other MP releases to date. Now for the music: MP. I believe has always been a slightly misinterpreted band. Yes. they are in the NYHC scene. and yeah. they are way old school. but they have a tremendous amount of influences. This new effort musically is the most complex piece they have ever written. The lyrics are sincere and well thought out and the music is technically steps ahead of previous pieces. This record is not quite as heavy as previous works so that might throw some people off. If you are looking for a good Hardcore/ Funk record. this tops the year's best. A must for any MP fan and a great starting place for people just looking for a good solid record. PS: they kick much ass live!!!(CD)-**Myk**

Mercury Dime "Baffled Ghosts" *(OpryFiredHank. eamil: merdime@tccc.com)*. Remember the band REM before they did "Shiny Happy People." when they wrote really nice. depressing songs. and you barely understood what Michael Stipe was saying? Well. there's a new band. Mercury Dime. which takes the place of **that** REM. and guess what? It's better. Cliff Retallick. the lead singer songwriter plays the piano on all 10 tracks and he wants to be Mr. Stipe: you can hear it in his voice. Mercury Dime has all the necessary instruments here. including a pedal steel guitar giving it that "Country-Alternative" punch that seems to be so popular amongst the young adults. This is a really good CD. but towards the middle it gets kind of boring. It seems to be waiting for the songs to stop dragging and start picking up the pace. Not until the last song. "Dog Star." (possibly an homage to Keanu Reeves?) does the record pick up. And that's the problem for me. they need a spark up their ass. But. there **are** some days when I'm sitting at home when it's raining and I'm feeling sorry for myself that this is a great CD to put on. If you are a fan of old REM in anyway. then definitely find this or email the band to get it.(CD)-**Jack**

Meshuggah "The True Human Design" *(Nuclear Blast. POB 43618. Philadelphia. PA 19106)*. This is a single with three different tracks and three other versions of one of those tracks. I like Meshuggah. I like them a lot. But this just isn't worth it. A live version. an LP version and a really shitty Techno version? Give me a break. either buy an old Messhuggah record or wait for the new one. Only Techno idiots buy records with 17 versions of the same song..... oh yeah. and dumb NIN fans. This just isn't worth it.(CD)-**Myk**

Milhouse "Obscenity In the Milk" *(Wreck-Age. POB 263. New York. NY 10012)*. Milhouse is one of those bands that thankfully pushes the boundaries of Hardcore. cutting a noisy path strewn with dark half-thoughts and the fleeting. smothering images of a man at a crossroads resisting being overwhelmed. The music alternates between dissonance and fury. and although the vocals are always a squall. Artie allows enough hints at melody to remind you he's actually singin'. This is fragmented. original stuff. The pretty packaging includes lyrics.(CD)-**Rich**

Mogwai "Young Team" *(Jetset. 740 Broadway. New York. NY 10003)*. There is some really good stuff on this CD... I'd say about 70% is amazing. The rest is a bit extraneous to listen to (for me it dies out between song 7 till the end. excluding song 9). This is slow to mid-tempo and very busy at times. but occasionally it can drag along and doesn't really go anywhere. I would love to see this band live. and would recommend this to fans of the Rodan/June of 44 style of music. Also. if you like Cerubus Shoal you will like this. Really good bass driven mellow parts with overlaying guitar.(CD)-**Mr. Noiz**

The Morlocks "Uglier Than You'll Ever Be!" *(Voxx. POB 7112. Burbank. CA 91510)*. The Morlocks were one of hundreds of '66 style Garage bands to spring up during the 1980's "paisley underground" (okay. it was a weak stereotype for an otherwise pretty cool scene. dig?) revival. and this lo-fi set recorded live in San Francisco around 1985 will give you a good idea of what that scene was all about. As a band. these five cats had the sound and style down to the tee. plus their covers of The Count Five's "Double Decker Bus" and The Q65's "Cry In The Night" (YEAH!!!) are definitely worth checking out. Diehard garageheads will dig it -- as for the rest of you. this ain't a bad place to start. OK???(CD)-**Joe**

My Life In Rain "This Band Is Killing Me" *(Allied Recordings. POB 460683. San Francisco. CA 94146-0683)*. Unfortunately. *This Band Is Killing Me* is My Life In Rain's final release. What a bummer. All eight tracks are raw and righteous featuring My Life's fine blend of noisy guitars. Emo-drenched vocals and odd time signatures. These chaps were definitely original. yet they do sound a little Jawbox like at times. Too bad these guys had to break up instead of those assholes known as Bush. Oh. by the way kiddies. here's Alex's list of the ten best releases of '97 in no particular order: 1). Primus *Brown Album* 2). Tanner *(Germo) Phobic* 3). Pipe *Slow Boy* 4). NRA *Access To Surf City Amsterdam* 5). Go Dog Go *Glad To Be Unhappy* 6). Helmet *Aftertaste* 7). Inch *Dot Class C* 8). Living Sacrifice *Reborn* 9). Sparkmarker *500Wattburneratseven* 10). Deicide *Serpents Of The Light*.(CD)-**Alex**

Napalm Death "Breed To Breathe" *(Earache. 295 Lafayette St.. Suite 915. New York. NY 10012)*. This six song EP is a must have for any Napalm fanatic. Amongst the tracks are four unreleased ditties and a special bonus track featuring a band named Impending Doom who entered a Napalm contest and won the privilege of having their *Greed Killing* cover released on this band's EP. Musically the band is continuing their songwriting formula of writing more slowed down. pit oriented songs that feature menacing chords. some occasional blast parts. and Barney's trademark growling vox. Of course the band is no longer that straight forward Grindcore band going back to their *Scum* days. however the group's focus on more groove oriented material succeeds just as well. Overall *Breed To Breathe* gets the job done.(CD)-**Alex**

Night In Gales "Towards The Twilight" *(Nuclear Blast. POB 15877. Tampa. FL 33684)*. Once again Nuclear Blast brings us the best in Black/Gothic crossover Metal. This happens to be one of my favorites in the slew of recent releases. Much like Rotting Christ they have a throaty vocalist with a highly proficient guitarist and a blast beat ridden drummer forming a highly melodic "Beauty in Darkness" band. As with most NB releases the time on the record is fairly lengthy giving you the most bang for the buck as you slowly ingest the quality of their musicianship. This is a fabulous record that should be in everyone's collection. If Metal is truly making a comeback. this is the kind of band that will be leading the way. Here is your chance to say "I listened to them way back when."(CD)-**Myk**

Nightstick "Ultimatum" *(Relapse. POB 251. Millersville. PA 17551)*. Nightstick are a mix of Sabbath. Noise. and samples. If that sounds appealing to you then go buy an EyeHateGod album. Nightstick play a style of music I usually appreciate. but they are simply horrible at what they do. The songs are too long. the solos are annoying. the riffs are boring. I could go on. but you get the idea. This is the only Relapse release I've ever seen where even the packaging is bad. Guys...what were you thinking?(CD)-**Mr. Hymson**

No Fun At All "The Big Knockover" *(Burning Heart. Box 441. 701 48 Orebro. Sweden)*. The best label in Sweden returns with one of its best bands. NFAA serves up probably their heaviest effort to date. While most bands of this Pop Punk genre are becoming weak and dull. these guys have hardened up and made some killer tunes. Much better than their US debut on Revelation. this contains 13 new tracks that totally kick ass in the vein you would expect from early Fat Wreck releases. Add to that a little good old fashioned pissed off snot nosed Punk. and you have this breakthrough CD for 1998! A most own for the real punk rocker left in this waning scene.(CD)-**Myk**

NOFX "All of Me" *(Fat Wreck Chords. if you need the address then you don't need the 7")*. All I don't need to tell you what they sound like so I'll keep it short. Boring packaging. Two songs. one non-LP track and one that appears on the "So Long..." album. Not worth the four bucks unless you're a records scum collector like me and you try to fool yourself into believing that you're the one to have the one that says 1 of 8,000 on the back. Yeah. I'm one of the 8 million idiots that will buy this green slab of wax.(7")-**Spag**

NOFX "So Long and Thanks For the Shoes" *(Epitaph. you know the address)*. Yeah! Hell Yeah!!!! This is fucking great! A lot better than *Heavy Petting Zoo*. NOFX still plays the fast paced. melodic Punk Rock like its nobody's business. From the opening song "It's My Job to Keep Punk Rock Elite" this record had me jumping up and down. Fat Mike can still write some of the greatest songs of all time. especially "I'm Tellin' Tim". great stuff. Buy this. would ya? Who am I kidding? You already have it.(CD)-**Marc**

NoMeansNo "Would We Be Alive?" *(Alternative Tentacles. POB 419092. San Francisco. CA 94141-9092)*. Huh? The opening song "Would We Be Alive?" kind of had an old PIL feeling to it. This four song CD EP is decent though. just not what I expected. How many times can you say "help us" in a song? This record is really weird and kind of funky. oh well. next........ (CD)-**Marc**

NRA "Access To Surf City Amsterdam Only" *(Offtime. POB 52114. Houston. TX 77052)*. If NRA had all the publicity in the world to expose themselves to many humans worldwide. I can guarantee you that this release would effect many people the way releases like the Sex Pistol's *Never Mind The Bollocks* and Black Flag's *Damaged* effected people at the time of their releases. Well now it's the end of '97 and NRA are one of the best new Punk bands to emerge in eons. Songs like "System" and "Nothing" find these lads pumping out fast. grinding chords. pummeling beats and a genuine attitude that is part anarchist. part positively pro living. Tracks like "American Girl" and "Windchill" are slower in tempo but still feature menacing guitars. a tight rhythm section and all the works. etc... As for the vocals? Well. they're quite free flowing sung in a middle ranged tone that fits perfectly with the music. Lyrically. many of the themes on this CD seem to revolve around being a strong person. not giving up. and staying focused. This effort is a true masterpiece.(CD)-**Alex**

Not Rebecca "Rocketship To Canada" *(Johann's Face. POB 479164. Chicago. IL 60647)*. This slab of poppy. Emo-ish Punk is decent. yet nothing to brag about. Even though some riffs here and there are catchy and impressive. quite a few songs can't hold up on their own due to the fact that Not Rebecca possesses a vocalist whose whiny pre-pubescent voice is more suitable for a mall rat karaoke class. In a nutshell. what you get here is 16 tracks of "I wish I could be a Foo Fighter" music. Maybe these chaps will one day pay attention to becoming more original.(CD)-**Alex**

Offbeatniks "12" *(Raj. 321 South Main St. Ste.#4. Sebastopol. CA 95472)*. Adding another link to the new wave of the Ska chain. is this fun-filled offering from the Offbeatniks. Rather than sounding like the Dance Hall Crashers or a male-fronted equivalent. this five-piece project alternates between genders on the mic. resulting in a fresh sound. Sure. there have been bands who have had both male and female singers (e.g. Donkey Show. Gangbusters. etc.). but Ben Larson and Mindy Bauer are the best of the current bunch. Larson's approach is both smooth and Punk-tinged like early Toasters meets Rancid. while Bauer has the Stefani-edge. but with even more inflection. If you consider the long-standing genre of Ska to be a flavor of the week movement. then this will be the best tasting scoop of skank-inducing pop you've tasted all year.(CD)-**Rowan-Morrison**

Old 97's "Too Far To Care" *(Elektra....)*. Country rockers Old 97's are great. This 13 song blast served up Texas style would make Buddy Holly proud. From the first track. "Timebomb." to the final track. "Four Leaf Clover" (with additional vocals by Exene Cervenka) this CD is a great piece of American Rock and Roll. The drumming is loud and keeps the time throughout the disc... The lyrics are honest and well written. so everybody can understand

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where the band is coming from. i.e.. "I got a four leaf clover it ain't done one single lick of good / I'm still a drunk I'm still a loser / living in a lousy neighborhood." Who hasn't felt like that besides Mick Jagger? I feel sorry for Old 97's because they are on Elektra. What the heck is Elektra going to do with them? Too rock for Country and too Country for Rock. This whole Country-alternative scene has gotta start picking up the pace and learn some lessons from Grunge. or else it will never get off the ground. Which is a shame. because now would be a great time for this whole "Country-alt / Americana" thing to take off while people are still thinking that "Firestarter" is still going to be the future (I hope not). But anyway. the Old 97's. are good old Rock and Roll for those people who enjoy Patsy Cline. Johnny Cash. Elvis Presley. etc.. and it is fair to put the Old 97's along with those greats.(CD)**-Jack**

Old Man's Child "The Pagan Prosperity" *(Century Media. 1453-A 14th St #324. Santa Monica. CA 90404)*. OMC lost a couple of members recently to Dimmu Borgir. and it looked to be a major blow to them. Instead they come back with a new line-up and a record that purely crushes the last one. I said that the last record was one of the most abrasive records on CM and was not need for your collection; well this one very well maybe a necessity. More keyboards. songs that are less cut and hack and more harmonic. and a mix that has lent itself to these vocals highly. A great second effort. and it proves that either the new members of the band are amazingly talented and the song writing used to suck. or the musicians on the last record sucked and couldn't play music of this quality. Check this out.(CD)**-Myk**

Ouija "Riding Into The Funeral Paths" *(Repulse. POB 50562. 28020- Madrid. Spain)*. Repulse is a fairly small label so when this showed up I was pretty surprised. It is an eight song CD from one of the newest bands on the label that has also brought us the likes of Incantation. The first thing I noticed was the single goofiest picture I have ever come to enjoy from a Black Metal band. Yes. they do take themselves seriously. but you look like these guys you can't help but laugh. Second was a statement roughly saying that the origin of the band would not be given so to avoid all the prejudice heeped on non Norwegian bands. Does anybody else get the idea these guys aren't from Norway and that all those prejudiced people hate them for even using the name of their beloved homeland? Ok. that all said I started to listen to this. and can't say I was blown away. It is ok. but it doesn't smack of the sensational press kit that was included. I've heard worse. at least these guys can play their instruments. but compared to most of the bands I get from all over the world it just doesn't hold up. These guys aren't on say Misanthropy or Century Black because they don't live up to that kind of quality. A smaller label doesn't need the same kinds of sales to do well. and that is what Repulse is. A great small label with some decent bands trying to break it big. Check out the label. but Ouija is not even close to an essential.(CD)**-Myk**

Painted Thin "Still They Die Of Heartbreak" *(Endearing. POB 69009. 2025 Corydon Ave. Winnipeg. Manitoba. Canada. R3P 2G9)*. This is a Punk record on what seems to be a pop sub label of K Records. This fantastic! It smacks of early Propaghandi in attitude and sound. Seven tracks that have some really heartfelt lyrics and a musical proficiency hardly ever found in this type of music. This is a record that could easily be on Jade Tree or Crisis and would be huge. This is one of those underground gems that one must go looking for or mailorder. It is so worth the money and do not let the fact that you have never seen them deter you. The only person that will be at a loss will be you. A sure top three CD of the issue. It was that great surprise underdog CD.(CD)**-Myk**

Peace Corpse "Hardcore" *(PCP. POB 461565. Escondido. CA 92046-1565)*. This immediately reminds me of that Dogtown era Punk/Metalcore crossover stuff that was popular back in the late '80s. Pre *Join The Army* Suicidal. No Mercy. and the other bands that made it onto the Dogtown comp and used to appear in the Suicidal sk8 ads that were in all the mags back in the day. Harsh stuff that is funny only because some of the messages the band have are dumbed down interpretations of heavy handed anarcho Punk sloganeering. Imagine if the kid who scribbles nudie drawings on the stalls in the boy's room were to own a Conflict record or something like that. but not quite getting it. The kind of Punk that will motivate the hockey helmet kids to strike back and steal the tard cart from the school parking lot!(CD)**-Groovy**

The Pietasters "Willis" *(Hellcat. 2798 Sunset Blvd. Los Angeles. CA 90026)*. Kiddy Ska. Yawn yawn. Another band to leave Moon. Probably the best thing about...Anyway Pietasters play uptempo Ska. very third wave. Nothing exciting.(CD)**-Spag**

Pinhead Circus "Detailed Instructions For the Self Involved" *(BYO Records POB 67A64 Los Angeles. CA 90067)* What can I say about this? It's fuckin' great! This three piece band plays some of the tightest and inspired Punk Rock that I have heard in a while. This CD is stuck in my stereo and I don't want it to leave. ever! I know Steevo loves this shit and so do I. Fans of anything melodic and catchy should check out this band.(CD)**-Marc**

Political Asylum "Rock, You Sucker" *(Broken Rekids. POB 460902. San Francisco. CA 94146)*. A collection of shit ranging from the early '80s to early '90s plus a lot of live tracks. Not familiar with them. but most of the tracks sound dated and it has a European sound to it. Political lyrics.(CD)**-Spag**

Portishead "Portishead" *(Go! Beat/London. 825 8th Ave.. 23rd Fl. New York. NY 10019)*. I still don't understand why Portishead hasn't been asked to do a James Bond theme song? You know what I'm talking about. The pseudo-naked women dancing with Baretta's in the opening credits?. Portishead reeks of that vibe! It's Bond-music at it's finest. minus the actual movie. of course. The jangling guitars. a delicate beat and stand-out female vocals of Portishead make Sheryl Crow seem like. well. Sheryl Crow! "All Mine" is a perfect Bond track! The spy-horns do it for me every time. Until that day comes. I can only dream my own personal opening sequence with Portishead as the soundtrack.(CD)**-Mike Bazini**

Portrait of Poverty *(Mother. 817 Division Ave.. Suite C. Tacoma. WA 98405)*. This band is powerful and should play with Pipefitter up in Seattle. Older guys who rock out and drink beer. It's good shit. They remind me of Pipefitter also. They're HC but yet Punk also. Let's just say it will roll over you like a steamroller and leave you wanting more.(CD)**-Spag**

Posies "Success" *(Popllama. phone 206/527-8816)*. While many of the bands who emerged from the Seattle area six. seven years ago were angst ridden and very amplified. the Posies stood out like a sore thumb. owing more to let's say Big Star rather then Nirvana. Well now. it's 1998. and these gifted popsters are still around. and I guess that means they never indulged in smack or suicidal thoughts. God bless'em! Well. core songwriters Jon Auer and Ken Stringfellow have created quite a groovy disc in *Success* which finds the Posies creating a perfect balance between melodic Pop and raw Indie Rock. This disc is packed with very hooky verse parts. memorable choruses and punchy guitars that may melt down the angriest fella in town. After one listen. I was convinced this is the perfect disc to check out while cruising down the highway with your girlfriend down a deserted highway as the sun sets. Yeah I know. I'm a fucking romantic.(CD)**-Alex**

Primus "Brown Album" *(Interscope. 10900 Wilshire Blvd.. Suite 1230. Los Angeles. CA 90024)*. Ahh. yet another fantastic Primus disc perfect for any die hard fan. *Brown Album* does not contain the many quick tempo changes and breaks in songs that you've come to expect from albums like *Frizzle Fry* and *Sailing The Seas Of Cheese*. however there are plenty of mind boggling Les Claypool bass lines. cartoonish lyrics and an overall trippy vibe which helps these lads maintain their own sound. Even though song tempos are slower then usual. tracks like "Shake Hands With Beef." and "Fisticuffs" excel thanks to Larry Lalonde's spacey six string tinkering and a godly rhythm section that reeks of groove. This disc gets a solid thumbs up. Check it out after twisting a fatty. you'll bug out.(CD)**-Alex**

Purged "Form Of Release" *(Metal Blade. 2828 Cochran St.. Suite 302. Simi Valley. CA 93065-2793)*. I'm getting really tired of this type of wannabe Pantera music. Sad to say it but Purged have the gruff vocals. groove Metal riffs and beats down to a "T". Maybe this release should have been titled "Form Of Cloning". Next.... (CD)**-Alex**

The Quadrajets "The Real Fucked Up Blues" *(360 Twist. POB 9367. Denver. CO 80209)*. 100% pure Rock 'n Roll raunch. God. the Quads are the fuckin' baddest Rock pricks of the South. Three songs here. including a Willie Dixon cover. The baddest shit next to Nashville Pussy. They fuckin' rock. Buy all their shit. I do.(7")**-Spag**

Reagan Youth "Live & Rare" *(New Red Archives. POB 210501. San Francisco. CA 94121)*. One of the few New York bands that I wish I got to see as a kid. This CD wraps up the mystery for me. 18 songs. live and rare. Punk Rock the way it was meant to be. Includes my three favorite Reagan Youth tunes. "Degenerated." "Go Nowhere." and "No Class." Pissed off angry early 80s HC. Great release. Pick it up.(CD)**-Spag**

The Real Singer *(VML. POB 183. Franklin Park, IL 60131)*. Italian Punk Rock fast and quick. Poppy snot and cool as shit. All songs are sung in English. and it's all good shit. Nice record.(CD)**-Spag**

Recoil "Unsound Methods" *(Reprise. 3300 Warner Blvd.. Burbank. CA 91505)*. Every once in awhile it happens; a reviewer will be sorting through a stack of major label shit. and something will stop time. Recoil did just that. as they delivered this distinct full-length debut. Alan Wilder. whose claim to fame is his work with Depeche Mode. composes a complex electronic soundscape that combines gloomy rhythms with shoulder swaying grooves. Adding to the atmospheric quality of his creepy. beat-oriented concoctions are guest vocalists. ranging from Nitzer Ebb's Douglas McCarthy to spoken wordstress Maggie Estep. Recoil is too dark and chunky to be labeled Synthpop, but has too much passion. melody and warmth to be grouped in with the coldwave of Industrial-dance music. As a result. Wilder has constructed an album that is not only unique. but recommended. It's too bad that the hype circuit got on board the wrong train and ended up in the less-than-stellar Gahan central.(CD)**-Rowan-Morrison**

Rhythm Collision "Collision Course" *(Dr. Strange. POB 7000-117 Alta Loma. CA 91701)*. I have had this for quite some time and I am sorry that it has taken me so long to review. This is some of the best Punk Rock that Dr Strange has to offer. I friggin' love this record!!!! Includes 19 songs but none of them are new. all of these are 7" B-sides. comp tracks. or alternate song versions. This is one CD that totally reminds me of Cali... damn I miss home!!! Cali Punk at its finest. infectious and upbeat as hell. I gotta go home...... (CD)**-Marc**

Rig "King Of The Soft Serve (With A Semi)" *(Cruz. POB 7756. Long Beach. CA 90807)*. The artwork for this CD would invoke a feeling of chaos and disorder, somewhere along the lines of an early Carcass CD. The music. on the other hand. is a close second to early Shift. Very Quicksand-ish with a little more emphasis on making the vocals heavy. Same twang on the guitar mixed with the classic alterna-rock riffing. Not bad to listen to. but very low on the originality level. and do we honestly need another Quicksand. as good as they were?(CD)**-Myk**

Rotting Christ "A Dead Poem" *(Century Media. 1453-A 14th St #324. Santa Monica. CA 90404)*. This is my favorite Rotting Christ CD. and I loved the last one. Now let me qualify this as saying I never heard the first couple of CDS. and I understand that this is a totally new direction for this band. I also understand that many of their old fans don't like this new direction. Fine with me. These guys are really talented and write great songs. The vocalist has a just plain nasty inflection in his voice. and this mixed with the crisp guitar sound is just a treat. The recording is superb. which is unusual for music like this. and the artwork is highly appealing. This is a great progressive Death Metal record. and I would hate to see a band this good wasting their talents on playing the same songs over and over again.(CD)**-Myk**

Sacramentum "The Coming Of Chaos" *(Century Black. 1453-A 14th St. #324. Santa Monica. CA 90404)* The brother band of Dissection. literally. John from Dissection's brother is in Sacramentum. and they obviously have the same sensibilities. This is fast and pounding with gruff vocals and a non stop beat machine. Nine new tracks to blow out your speakers with. especially now that Dissection is having line up problems. This is not as good as the last Dissection CD on Nuclear Blast. but it is a close second. The similarities have to be looked at because the bands are so damn similar. This is a great record to have come out here and it has some great twists. but the vocalist is not as powerful. All in all. this is well worth your hard earned money and is still better than almost any American band of this type.(CD)**-Myk**

Sacred Reich "Still Ignorant" *(Metal Blade. 2828 Cochran St. Suite 302. Simi Valley. CA 93065)*. For a live record. this is the best recording I have heard in years. For Sacred Reich. this is the best record I have heard in years. Should these guys continue to play live? Probably not. This is sort of a live greatest hits album. Track selection is pretty good. although I would have picked a couple of different things. The main problem is that age has seemed to catch up with these guys. This was called "Speed Metal" at one time. and man. are these versions slow. They are well played. and like I said they sound great. and if you like Sacred Reich you must have this album. It's just maybe their time has come.(CD)**-Myk**

Scorn "Whine" *(Invisible. POB 16008. Chicago. IL 60616)*. Mick Harris is at it again. From what I understand this live recording is the final Scorn album. It consists of eight live songs and four unreleased songs. If you never heard Scorn I would describe them as a slowed down and psychedelic version of the Chemical Brothers. Scorn has elements of Trip Hop too. but you would never confuse them with Portishead or Tricky. It is unfortunate that all the bands I compare Scorn to have attained mainstream success while Scorn has not. That has more to do with label affiliation than quality of music. If you love Scorn as much as I do. this album is worthwhile. If you're thinking about checking them out I recommend buying their *Evanescence* and *Gyral* albums.(CD)**-Mr. Hymson**

Screeching Weasel *(VML. POB 183. Franklin Park. Il 60131)*. Attention all record scum bootleggers! Ben Weasel has figured out that no matter how bad he thinks this record is it will sell. For the first time in 10 years the first SW album is available and officially re-released. This gem also includes a shitload of demo and previously unreleased crap. It's about money now. but when this record was made it was about being a punk and dealing with social and political issues. Ben might not like it. but I do and so will thousands of others. Thanks for re-releasing this bitch.(CD)**-Spag**

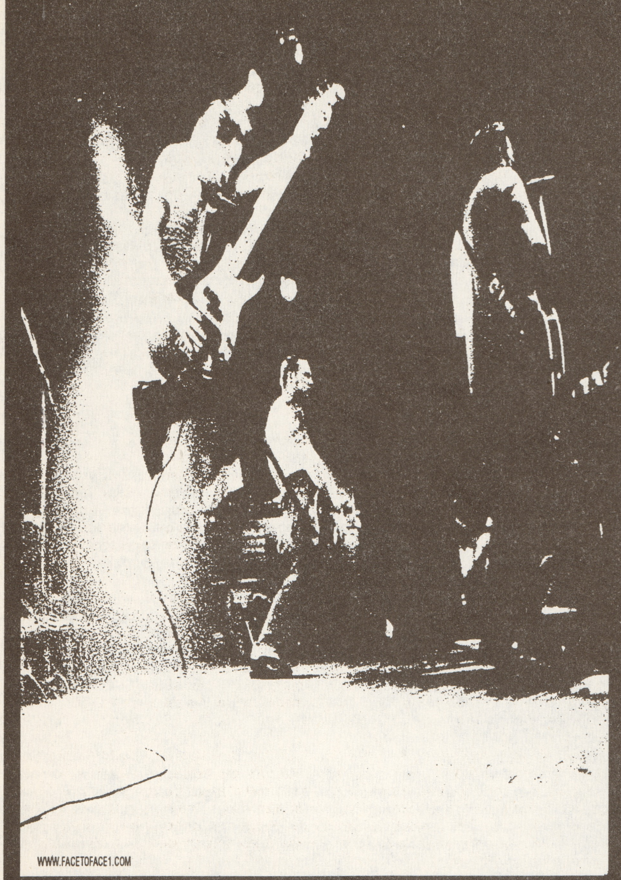
Sere "Burnin' Like An Intake Valve" *(X'N'O. Selchower Str 13. D-12049 Berlin. Germany)*. Man. anybody can get a record label can't they? This is like a bad mix of Hardcore. Life Of Agony. and *Load* era Metallica. The recording is pretty bad and the vocals are almost washed out. Thank God 'cause I don't think I could handle the bad Hetfield imitation. The drummer makes Lars look good and almost gives *Load* some credibility. This is just not worth the time it took me to review it.(CD)**-Myk**

Shai Hulud "Hearts Once Nourished with Hope and Compassion" *(Crisis. POB 5232. Huntington Beach. CA 92615-5232)*. How can you diss a Hardcore band that samples Bill Murray from *Groundhog Day*? Hailing from Florida. these guys inject their brass knuckle Hardcore potion with drops of melody. resulting in a project that would make Victory Records stalk them. The throatwork is typical of the genre. illustrating the effects of rusty kitchen appliance-ravaged vocal cords. Bands probably hate when their novelty tracks receive more hype than their sincere efforts. but the unlisted synthcore remix of "If Born From This Soul" showcases a sound that is distinct to both the electronic and the Hardcore genres. As a brutal Rock brigade. they'll probably go far in their scene. but if they did a remix album. they'd go even farther and their appeal would spread to fans of Fear Factory's Techno endeavors.(CD)**-Rowan-Morrison**

Shake Appeal "You're Too Rich" *(Go Kart. POB 20, Prince St. Station. New York. NY 10012)*. First up. the cover art reminds me of the cover of the Ruts record. Like the Ruts they're a pop band. Very Cheap Trick. Very American Pie. This rocks. The first time I heard it I thought it was cool. but the more I listen to it the more it grew on me and now I think it's a great Pop Rock record. I think they should tour the States to get some good exposure. It would help record sales incredibly.(CD)**-Spag**

Shift "Get In" *(Columbia. 550 Madison Ave. New York. NY 10022)*. I think these talented musicians have finally gotten to where they want to be. They want to be popular artists with their music getting to as many people as possible. As a Punk record it stinks. as there is no aggression or anger like Shift's early releases. As a pop record it holds all the hooks that could break any band big. it's just a matter of the label selling them to the public. I don't think it will work but I wish them well. they deserve it. I just don't like the record. and I don't think many hardcore kids will either.(CD)**-Myk**

Sirvix "Her Dead Love" *(Feedback. 17125C W. Bluemound Rd. #122. Brookfield. WI 53008)*. This is not at all what I expected. not to mention it came out of Wisconsin. I expected a nominally bad Goth record with female vocals and a lot of traditional whining. What I received was a CD full of some of the most violent power electronics I have heard in much time. Can't say that I'm particularly impressed with this effort (it **does** fall short of your average Masonna release). but it does include some more traditional music at times. As the over burdened power-e fans will attest to. releases like this are a dime a dozen and almost anybody can make one. and does. It takes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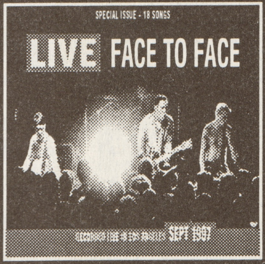
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some really interesting hooks to make it special. and this just doesn't have it.(CD)-**Myk**

Smartbomb "CA" *(Creative Man Disc. 1875 Century Park East. #1165. Los Angeles. CA 90067)*. The people in Smartbomb used to be in the bands Welt and Brown Lobster Tank. With that said. you might have an idea of what they are about. Ahhhh but this isn't your normal So-Cal Punk Pop band: they have Emo on their side! I really hate that term "Emo".... isn't 98% of all music considered "Emo"? But I guess we need classifications so we can understand what we are talking about. So I guess Smartbomb are "Emo-Pop-Punk." Their songs are very fast with two or more vocals. and the songs are about standing up for yourself and being yourself. which is what I like about them. The songs are very catchy. and I remember about half of them later that day. which is what you really need from a Pop band. Definitely recommended for those who want a little pick me up in the Pop Punk lifestyle.(CD)-**Jack**

Snap-Her "Queen Bitch of Rock & Roll" *(New Red Archives. POB 210501. San Francisco. CA 94121)*. I figured I wouldn't like this 'cause I'm not into female vocalists. but this is pretty good. Fast paced Punk Rock (which I like) and pissed off female vocals (which I don't like). Also this record has a few songs in Spanish(?). The record. all in all. is too long. It starts to drag. and the silly little lyrics make it a dust collector. but the picture behind the CD is a nice addition. I know. typical fuckin' small prick male.(CD)-**Spag**

Snuka "Snuka Bloody Snuka" *(Double Deuce/Paradigm. 67 Irving Place South. New York NY 10003)*. What a record! Snotty Punk n' Roll the way it's supposed to be played. I like this record a lot. very simple and straight ahead Punk Rock with angst filled lyrics. I have a lot of respect for this band. We (Pacifier) played with them at CIH with EF and the Joykiller (RIP) and instead of ripping us apart because we are a HC band on a Punk bill (thanks Jack!). they gave us props for playing the hard and heavy shit. How cool is that? Snuka has packed quite a punch on this 13 song CD. the guitar player alone is reason to pick this one up. he is fuckin' amazing! Right back at ya Snuka.... (CD)-**Marc**

Snuka "Snuka Bloody Snuka" *(Paradigm. 67 Irving Place South. New York. NY 10003)*. Snuka is the type of band that knows the right people. Chloe. the singer. is the queen of schmooze. Overall the band sucks besides the guitar player. He rocks. Chloe is no sex symbol. Her ass is built like mine. and the bottom line is this is too Metal. If they didn't kiss everyone's ass they would be done with already. Next!(CD)-**Spag**

The Sonics "Don't Believe In Christmas" *(Norton. POB 646. Cooper Station. New York. NY 10003)*. I can't believe I'm reviewing this. No 24 year old punk could dare comment or even make an intelligent criticism about the kings. YES. THE KINGS. of Rock 'n Roll. The Sonics are the best band to crawl out of the sixties. No band can catch them. They were "punk" before the word was entered in the dictionary. So now we have two Christmas songs which originally appeared on two comps. (I believe I was drunk when Super Joe K. told me the story). Anyway. Norton is releasing a shitload of Sonic 7" and some other shit. Also look out for the Wailer releases on Norton. Great band and it's never too late to get into them.(7")-**Spag**

Sons of Abraham "Termites In His Smile" *(Exit. POB 263. New York. NY 10012)*. Well-played. Metal tinged Hardcore with some fun guitar wanking. Sometimes Sons of Abraham draw on their Jewish heritage for the lyrics in songs like "What Brings May Flowers." which I think is pretty cool: also kinda clever is titling a song about "losing the edge"...when maybe you never meant it in the first place "Dos Equis" (it's a beer name and the Spanish title means "Two Xs"). Produced by local hero Artie Shepherd.(CD)-**Rich**

Space Cookie "Your CD Collection Still Sucks" *(Reservation. POB 7374. Athens. GA 30604)*. Holly space shit! I heard how fuckin' good these guys were. but I could never find their 7"s (so I guess nor did a lot of other kids). So here it is. a bunch of singles compiled on one disc. "Guns. Butts. and Glory" reminds me of the Rancid I used to love. This band is Punk Rock with some really. really simple song structures. The bass player rocks on this. This band should be as big as Space Balls. I want more.(CD)-**Spag**

Squidboy "Kids Talk To Killers" *(Allied. POB 460683. San Francisco. CA 94145)*. I don't know too much about this band. It is a sort of second rate Epitaph band. sort of in the Down By Law vein. They are not bad. but they are nothing to write home about. This is the kind of disc one might buy on sale or from a used bin. Not something I would run out for. There are much better hard edged rock bands out there. but this doesn't stink either.(CD)-**Myk**

Storm Watch "Right To Remain Violent!" *(Stormwatch. POB 737. Newark. DE 19715)*. Oi. Oi. Oi! This is pure punk Oi for all you proud to call yourself a skin. All kinds of references to old Skinhead favorite activities. like drinkin'. fightin'. and just being a true believer. Musically this is as good as any. if not better. big Oi band out there. They have the look the beliefs and the talent. now it's up to you skins to make these guys big. They could be the American Business. ya never know.(CD)-**Myk**

Stormcore "To The Point" *(Fast'N'Loud. Apart. 13037-1019. Lisboa Codex- Portugal)*. This is one of the best known Hardcore bands from France. and their reputation is well deserved. Part Biohazard. part Agnostic Front. and part Burn make up this European powerhouse. The lyrics are in English. and as usual the European stance on politics make us all look like a bunch of dumb Americans. This is licensed to Fast'N'Loud from Hardside Records of France. and is a six song EP. The tracks are about the length of any given Burn song and about as musically simple as Biohazard. but makes great listening for someone who is looking for a new band to drop some money on. Once again. it may be hard to find this. but it's worth looking for.(CD)-**Myk**

Suffocation "Despise the Sun" *(Vulture. POB 730. Coram. NY 11727)*. It's for albums like this that I love Death Metal! This stands out as one of the finest moments in this genre of music. History has been made! Made by musicians born to play this shit. Just when you thought *Pierced From Within*. Suffocation's last album couldn't be topped. we get steamrolled over by this five song EP with the weightiest. ballsiest. sound with flawless precision. An excellent production ala Scott Burns. The new drummer instantly gets his picture hung in the blast beat hall of fame. This album is one of the greatest contributions to Death Metal and all it's extremity is expertly captured. A true gift to the scene and its fans. Buy this now!(CD)-**Dez**

Suffocation "Despise The Sun" *(Vulture. POB 730. Coram. NY 11727)*. This new five song EP is possibly the best CD Suffocation have ever done. It is as good as *Pierced From Within* and it is better than the highly overrated *Effigy of the Forgotten*. It is early in the year. but this could be the best Death Metal album of '98. The music on this CD the fastest Suffocation has ever done. but at the same time it is catchy. For once in their long career Suffocation don't feel the need to bombard the listener with 800 technical riffs in every song. The production of Scott Burns is a perfect mix between heaviness and clarity. The new drummer. Dave. is the fastest Suffocation has had yet. His blast and precise fills remind me of Pete from Morbid Angel. If you like fast Death Metal you must own this album.(CD)-**Mr. Hymson**

The Superjesus "Sumo" *(Warner. find the address on a list somewhere)*. After contaminating the American airwaves with Silverchair. Australia has been on my shit list. Sure. the death of that INXS guy alleviated some of the rage. but come on. where's the continent's real apology? Fortunately. it has arrived in the form of the pop-rock quartet called The Superjesus. Is this album original? Not really. as it relies heavily on the usual tools found in our indie-rock garages. However. they manage to churn out some catchy tracks that wouldn't be detrimental to our commercial alterna-rock radio stations. The opening cut. "Down Again" combines an infectious post-Grunge rhythm with Sarah McLeod's capable vocals. which maps out the blueprint for the entire album. If you like your Rock accessible. well-produced and familiar. then give this group a listen.(CD)-**Rowan-Morrison**

Syuuka "Onna-Kodomo" *(Charnel Music. POB 170277. San Francisco. CA 94117)*. This is haunting. evocative dream music from Tokyo. which features violin. bass and vocals. This is very melancholy and would play well with fans of Low. for the fact that you can whisper over this and people would hear you. Perfect music for art galleries (I went to a gallery last night). and I would expect to hear Syuuka in herb shops.(CD)-**Mr. Noiz**

Tangerine Dream "Toumado" *(TDI Music International. like an address would help)*. Peaceful and tranquil. this disc contains 10 tracks recorded live in Poland during Tangerine's '97 European tour. Tangerine Dream are a 70's era progressive music outfit who utilize very spacey keyboards and synthesizers. creative percussions. and an overall vibe that would be perfect for a night at the planetarium. This new age tinged music would be perfect for meditation or just something to chill out to while smoking a joint. After one listen I was seeing stars for many hours.(CD)-**Alex**

Tecnophoby "Decoded Feedback" *(Metropolis. POB 54307. Philadelphia. PA 19105)*. Another solid Industrial release from Metropolis. *Technophoby* are all about keyboards. I did not hear any guitar at all on this release. Some songs reminded me of a more synth heavy Front Line Assembly. Other songs relied on spacey synth lines that give this CD a Gothic flavor. The vocals are of the screaming and whispering with effects variety. The overall simplicity makes *Decoded Feedback* a catchy CD which I recommend to all fans of "guitar free" industrial.(CD)-**Mr. Hymson**

Teen Idols *(Honest Don's Reliable Redneck Recordings. POB 192027. San Francisco CA 94119-2027)*. Not the original Teen Idles from Washington. but rather the new Teen Idols from Nashville. Tennessee. The Teen Idols are a four piece band that play short. catchy Punk Rock ditties. Fourteen songs in under 30 minutes. Better known as a self-proclaimed "pogo-punk band". the Teen Idols will appeal to anyone who loves bands like Screeching Weasel and the Riverdales. As a matter of fact. this CD was recorded and approved by none other than Ben Weasel himself! This disc had me moving. especially to killer tracks like "Let's Make Noise." "Run Away Again." and "Lovely Day." I am looking forward to future Teen Idols releases. as well as. in my opinion. a jump to a bigger indie label (hello. Epitaph???).(CD)-**Lloyd**

Toxic Narcotic "You Wreckt'em!" *(Rodent Popsicle, POB 335. Newton Ctr., MA 02159)*. Well folks here's some more shit to shovel down you're throat. Toxic Narcotic are back with the kind of real life cynicism that you have to appreciate. good sludgey drunk Punk that brings to mind early Discharge with a hint of '82 Street Punk. These guys hate phonies. leeches. posh fuck scum and all the other scumbags that I can't stand! This definitely would have made my EPs of the year list. but I'm not some egomaniac who feels the need to put one of those things together.(CD)-**Groovy**

Twisted Nixon "In Punk We Trust" *(Watergate. 42145 Lyndie Lane #200. Temecula. CA 92591)*. I tried to like this. I really did. it's just a little too slow for me. Punk Rock with the simple beats and riffs that any 10 year old can play. but this shit is too damn slow! to the KOWALSKI bin! (CD)-**Marc**

Two Man Advantage *(26 Railroad Ave. #110. Babylon. NY 11702)*. The best Long Island band of the week. month. year. decade. century. millennium. whatever. THEY ARE THE SHIT. MUTHAFUCKA!!! The emergence of 2MA is long overdue. the brilliantly twisted result of a sandbar that has no fuckin' clue of what's goin' on around 'em. These guys don't give a fuck anyway. they just wanna pummel yer face into the ground with the meanest. nastiest drunk punkcore fun available this side of the ol' Mississippi. yes siree. Picture Minor Threat putting down a case of OE while watching WWF wrestling or the obligatory hockey fights on the tube and you have 2MA down to a white trash science. Face it dorks. there had to be a retaliation to the overblown pissing and moaning of politically correct assholes who think that their straight edge vegan ways are the be all/end all of everything and refuse to speak to free minded people who like to DRINK. FUCK AND PARTY. Well guess what -- our time is here, your time is gone and TWO MAN ADVANTAGE is the living proof of that. you weenie!!!! Make sure you see 'em live too 'cause they put on the most out of control shows you'll ever see around here and you'll have the best time of your boring. confused lives. OK boys and girls??? WELL DON'T JUST SIT THERE. SEND THEM YOUR HARD EARNED CASHOLA AND GET THIS TAPE NOW!!!!!! HOCKEY BRAWLS!!! PROFESSIONAL WRESTLING!!! CAPTAIN MORGAN'S SPICED RUM!!! HIGHLY RECO - FUCKIN' - MMENDED TUNAGE!!!!!!!! YEE-HAHHHHH!!!!!!!(Cassette)-**Joe**

US Bombs "Warbirth" *(Hellcat/Epitaph. 2798 Sunset Blvd.. Los Angeles. CA 90026)*. *Warbirth* is totally extreme. These guys are capable of putting many other Punk acts to shame. Yes. the US Bombs play in that '77 Punk vein. yet their musical potpourri is original to a degree. Songs such as "Orange Crunch" and "Outta Touch" thrive on beefy six string antics. snotty vocals and memorable. anthemic choruses that will be difficult to get out of your brain. The US Bombs have plenty of potential to rise above the rest. By the way this is really good drinking music!(CD)-**Alex**

Unsane "Occupational Hazard" *(Relapse. POB 251, Millersville, PA 17551)*. This is Unsane's fourth record. and first on Relapse. *Occupational Hazard* was recorded by Billy Anderson (Neurosis). and mixed by Dave Sardy (Slayer). Despite these changes it is still the same old Unsane. Stylistically it is a cross between their last two records. It has some slow. heavy songs that remind me of their *Scattered. Smothered. and Covered* record while other songs have the aggression and odd time signatures of their *Total Destruction* record. If you liked their video song "Scrape" from their last album. then you will like *Occupational Hazard*. This record is quite aggressive and noisy but also very catchy. I can see their great pop song structures turning fans of Tool. Tad. and even old Soundgarden on to their brand of Noise Rock.(CD)-**Mr. Hymson**

Unsane "Occupational Hazard" *(Relapse. POB 251. Millersville. PA 17551)*. Once again Relapse has dared go where once AmRep stood supreme. First TITD. now Unsane. This is a slight return to the more abrasive works of the past, but also as lengthy as the past couple of releases. The power is there and the songwriting/ playing is superb. I just tend to find Unsane a little long winded. In some cases the songs just never seem to end. Live. these guys are almost a torture to listen to. but on CD it is a little less monotonous. The recording is excellent and on a smaller label like Relapse these guys should do great. They will also be more directed at their target audience and not the MTV crowd. A good Unsane record. they just bore me a little.(CD) -**Myk**

Up Front "Movement" *(IJT. POB 20300. Tompkins Square Station. New York. NY 10009)*. Old school Hardcore the way it was intended to be played. Melodic and heavy with plenty of breakdown parts. This is pretty good and has 19 songs on it. it's just that all the sounds are very similar. For the most part though. this is pretty good.(CD)-**Marc**

V/A "Beauty In Darkness" *(Nuclear Blast. POB 43618, Philadelphia. PA 19106)*. The second in the series of dark Goth Metal compilations. with a collection of some of the biggest names in the field. Dimmu Borgir. Atrocity. In Flames. and My Dying Bride are but four of the 17 groups that grace this disc. This is the place to start if you have ever been interested in Goth-Metal: it's not one of those lowly comps that promises and doesn't deliver. This is arguably the best comp ever done in this genre. It is a must own. even for people who are familiar with this type of music. as it has a bunch of exclusive tracks. I would give this a 9 out of 10 if I had a silly scale like that. Just go and buy. thank me later.(CD)-**Myk**

V/A "Be Positive! 3 Hardcore Band Split" *(Fast'N'Loud. Apart. 13037-1019, Lisboa Codex- Portugal)*. Three excellent bands from the fairly unknown South American scene. White Frogs. Twin Puppets. and Blind. White Frogs sound like an early '80's Boston Straight Edge band. while Twin Puppets sounds like an early '90's Jersey Emo band (and they have that same badly recorded sound too). Lastly. Blind has an almost DC Dag Nasty quality too them. This is a great cross section of unknown bands and has over 30 tracks. This is a great disc to familiarize yourself with other parts of the world. Two thumbs up!(CD)-**Myk**

V/A "Best of the Best" *(Awesome Dawson. 162 Cherry St.. Katonah. NY 10536)*. A pretty cool Punk Rock comp features 37 bands. features mostly smaller less known bands and a handful of really cool known bands like Dropkick Murphys. the Striped Bastards. the Showcase Showdown. Blanks 77. the Piss Shivers. and Killer Kowalskis. Good DIY release. Check it out if you like your Punk stripped down and in your face.(CD)-**Spag**

V/A "Bikini World" *(Relativity...)* I can't believe these bands would agree to be on a comp like this. Relativity is Sony. and Sony is trying to cash in on a new market 'cause the Mariah Carey record sucks. Besides the politics. this comp is really good. It features some of the best bands. ones like the Phantom Surfers. the Untamed Youth. Boss Martians. Los Straightjackets. and the incredibly diverse sound of Southern Culture On the Skids. A good comp after all. regardless of the label.(CD)-**Spag**

V/A "Check This Out Baby!" *(One Foot. POB 3834. Cherry Hill. NJ 08034)*. A typical label sampler from one of the lesser known Punk labels in the area. The big bands on this are Horace Pinker and Latex Generation. and then

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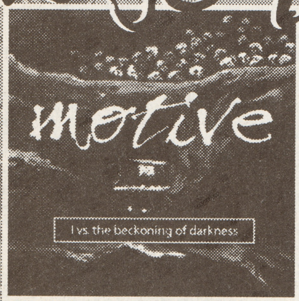

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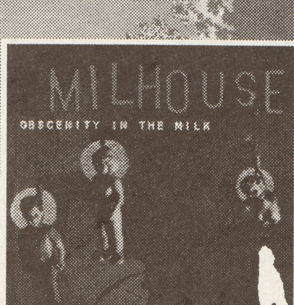

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there are 16 other bands most people haven't heard of. This is a full price sampler and with the slew of cheap label samplers this just isn't worth it. The good bands just aren't that good and all the songs are from full-lengths. So. if you like any of the bands on here. I would say just pick up the album or split this with a friend and find out what bands you like. There just isn't anything ground shattering here to rave about.(CD)**-Myk**

V/A "English Freakbeat Vol. 3"/"English Freakbeat Vol. 4" *(AIP. POB 7112. Burbank. CA 91510)*. I set myself up to be disappointed. The quality of these CDS are rather low considering that the source material wasn't exactly on the money. and gosh darn it I had really high hopes. Some of this sounds like the tapes were stored away and left rotting in the can. other parts sound like they were recorded off of really damaged vinyl 7"s and LPS. For historical sake it serves it purpose. As for listening to this on a regular basis. I just don't see it happening. My eardrums couldn't take it!! If you only know of the big name Brit bands that occupied all the music papers during the '60s than look into these to see what else was going down at the time. 30 seconds here and there isn't all that nerve racking. I found that it makes you appreciate the Beatles and a lot of the American Garage stuff a helluva lot more. Oh yeah. *Vol. 3* has a pre-Kinks Ray Davies playing in the Ravens. Unfortunately. the recording sucked the big fat lemonpiper.(CD)**-Groovy**

V/A "The Essential Pebbles Collection" *(AIP. POB 7112. Burbank. CA 91510)*. Ultimate '66 Garage classics! Plus the mighty Voxmobile on the cover!! Whoa. I think we'd better get the band back together. dude!!! Listen up and listen good. cause this fabulous collection not only contains choice rave-ups from the first 10 volumes that feature such lost classics like The Haunted's "1-2-5". Teddy & Patches "Suzy Creamcheese" and Gonn's "Doin' Me In"(gotta cover that one with my band. it's one of the greatest pieces of screaming raw Punk ever recorded). but Garage/Power Pop svengali Greg Shaw added an extra "rarities" disc to this collection that contains recommended cuts by the Shays. Peter & the Wolves. The Hustlers and even some killer cuts by some unnamed unknown artists (shit. if Mr. Shaw doesn't know who they are. then we probably never will either) that make this fabulous sampler the pinnacle of essential listening. Those of you who enjoy this real cool time might also want to check out the entire series as well. because you can order each volume on vinyl for a mere $6 apiece or $10 will get you a copy in CD format. which in my opinion is a necessary investment for cats and kittens who live for this stuff. dig??? For those who are still Garage virgins but need their cherries popped immediately. this is the way to go. BABY!!!(Double CD)**-Joe**

V/A "Fleetwood Mac: Patron Saints Of Pop" *(Undercover. POB 14561. PDX. OR 97293)*. Another in a slew of tribute records that usually don't do the band justice. In this case there are two bands that do a really good job and the rest just stinks. The first song on the CD by Faster Tiger is the best song on the CD and is a great version of "The Chain." There is also a group featuring members of Six Finger Satellite which is ok. As for the rest. it is a bunch of unknown bands doing really bad covers, and I almost felt like I did Fleetwood Mac an injustice listening to this instead of one of **their** records. This is a waste of time and a butchering of songs that is almost offensive. Sorry. but you just need to avoid this.(CD)**-Myk**

V/A "Joey Vindictive Presents...(That Was Now. This Is Then)" *(VML. POB 183. Franklin Park. IL 60131)*. Well I'm sure glad these punk kids are showing that their roots date back into the earlier years of Punk and Hardcore. For instance. Less Than Jake cover The Jam. and to tell you the truth there's a reason why The Jam will remain in the history books and the majority of the lot that appear on this disc won't. I leave that for you to speculate for yourselves. I like a lot of "old" Punk because it runs circles around a lot of shit that is coming out nowadays. This CD certainly drives that point home. Maybe more bands should work on writing six really good songs before rushing to the studios to record. Hmmm?(CD)**-Groovy**

V/A "Physical Fatness: Fat Music Volume 3" *(Fat Wreck Chords. POB 193690. San Francisco. CA 94119-3690)*. This compilation is the last 1997 release for Fat Wreck. It contains a sampling of songs taken from each of their 1997 albums. plus a bunch of exclusive. never before released tracks by NOFX. Good Riddance. Lag Wagon. and Propagandhi. This is a good collection for any Pop-Punk fan to have. as well as a good one for anybody first getting into Pop-Punk. Other bands on this comp include: Snuff. Hi-Standard. Screeching Weasel. Bracket. Swingin' Udders. No Use For A Name. Screw 32. 88 Fingers Louie. and Me First and the Gimme Gimmies. Also. there's new stuff for '98 by Strung Out. Tilt. and The Dickies. (CD)**-Lloyd**

V/A "Punk Rock Volume 1" *(206. 8314 Greenwood Ave. North. Suite 102. Seattle. WA 98103)*. The thing about compilations is that you need a hook. Tributes. TV songs. bands from a particular part of the world. pro-choice. working at pizza hut. etc. Just to have a compilation on a label with three or four songs from bands that are on your label is boring. There are a lot of labels who are doing that and selling it for $3-$4 each. I like that part. but I need a reason to listen to it. I wish labels would get more INTERESTING ideas for compilations. There are so many good things still to do. rather than just to put out "(Insert record label here) compilation of songs." Some labels might even have a catchy title. Ooohh. what great thinking. Yes. I **do** agree that compilations are a great way to introduce your label and these bands to the world in a handy CD. but with that. labels could at least put together a compilation for women's shelters. children with AIDS. or the libertarian party... I don't know. If "the scene" is supposed to be helping each other out. why don't we? So anyway. enough of my soapbox ranting on compilations: 206 Records put out this CD compilation of bands on their label. Bands are: Carter Peace Mission. Veteran Flashbax. The Throw Downs. and Belvedere. I don't really remember most of the bands and that's the problem. They all sound kind of Punk with Pop in them. and a little bit harder. Nothing to really jump up and down over.(CD)**-Jack**

V/A "Release Your Mind Vol. 2" *(Relapse. POB 251. Millersville. PA 17551)*. Relapse has outdone themselves once again. This three CD compilation has to be heard to be believed. This release features some of the best Japanese Noise. Industrial. Ambient. Gothic. and experimental electronic music around today. All these songs are exclusive to this compilation. My favorite is the first track which features Trial Of The Bow doing their style of Dead Can Dance worship and Amber Asylum. who mix classical violin and ghostly female vocals. Also worthy of mention is the usually boring Lull who prove here that when they write five minute songs they are far more interesting than their usual 50 minute songs. I highly recommend this CD to all lovers of experimental music. Whether it's ear shattering or relaxing you'll find it on here.(CD)**-Mr. Hymson**

V/A "Revival Volume 2: Kudzu and Hollerin' Contest" *(Yep Roc. POB 4821. Chapel Hill. NC 27515-4821)*. If you read my other review of another compilation (*Punk Rock* on 206 records). just replace "Punk" with "Country-Alternative". This is a compilation put out by Indie Yep Roc Records. but they don't really have a lot of bands on their label. They help out more Country-alt bands by being a distributor like Miles of Music Records. Which is why I like this compilation. the idea: helping out bands who have their own records out by putting togther a compilation of bands on different labels that are "up and coming" to not only help the label/distributor. but also to help out the bands. Not to say that compilations do that. but overall. 95% of all compilations only try to do one thing: make money for the label. This one seems to be going against that. And this compilation has 17 tracks by different artists. some new. some released. It's kind of like an introduction to the "country-alternative" scene. Kind of like the Striving For Togetherness comp a couple of years ago. Anyway. the bands on this include: Trailer Bride. Drive By Truckers. Gladys. Dirtball (possibly he best track). Mercury Dime. Continental Drifters. The Quinsonics. and Whiskeytown. This is a really great compilation put out by a really great label. If your into the whole "Country-alternative" scene (Wilco. Old 97's. Son Volt. etc.) then this is definitely your bag baby!(CD)**-Jack**

V/A "Roadside Monument and Frodus" *(Tooth And Nail. POB 12698. Seattle. WA 98111-4698)*. This split EP features two tracks each by Roadside Monument and Frodus is really grand. Roadside Monument dish out edgy Emo which reminds me a little of My Life In Rain mixed with the guitar elements of Quicksand. Frodus are noisier and more unsubtle thanks to crashing drums. well screamed out vocals and brutal six string treatments. Frodus remind me a little of a slightly Hardcore Jesus Lizard. Once again Tooth And Nail have given birth to yet another fine puppy.(CD)**-Alex**

V/A "Tibetan Freedom Concert" *(Grand Royal/Capitol. 1750 Vine St.. Hollywood. CA 90028)*. I don't want to trash the political cause and the intent of this CD. It is to raise awareness towards the Chinese attempt to wipe out Tibetan culture. However outside of that. musically speaking this CD is really bad. Making "Free Tibet" sound like another soft drink sponsored sloganeering fest. Remember "I. Ain't Gonna Play Sun City!!"? This three disc set captures a bunch of bands trying to transform their plastic phony product devouring fans into political revolutionaries. Rage Against The Machine. one of the biggest bunch of deceitful crappers that I can think of appear on disc three which didn't play on my computer. Probably because my CD-ROM wasn't manufactured in Indonesia. where a certain CD plant there indirectly helps finance the very same regime responsible for the slaughter of 2/3 of East Timor's indigenous population. Now. Rage want to be good guys and bring attention to what's going on in Tibet? Fuck the diversion plot. fellas. You're part of the problem. Rock and Roll wise. these discs are about as disposable as a home enema kit. Rancid do a cover of Jimmy Cliff's "The Harder They Come" and it's embarrassing to listen to. It's a good thing these guys have attracted a new audience because this cover wouldn't be able to pass with their old friends or anyone who truly respects the work of Jimmy Cliff. horrible!! The Beasties do their schtick which lifts beats from Siouxsie and The Banshees' "Kiss Them For Me" tune. You know what? I wasn't impressed. If I paid money for this disc. charity or no charity. I'd feel like I was ripped off. It's horrible to see crap Rock use the political arena to help pass off their mediocre drivel.(CD)**-Groovy**

V/A The Boss Martians/Surf Trio *(Blood Red Vinyl and Discs. 2134 NE 25th. Portland. OR 97212)*. Two surf bands. two songs each. The Boss Martians rock the Beach Boys' surf thing with the "Martian Stomp." and they change the pace with a Garage-like instrumental. On the flip. The Surf Trio has more of the monster Surf 'n Rock round on this. Pretty cool split. being as I already like both bands.(7")**-Spag**

V/A Mumia Abu-Jamal/Man Is The Bastard *(Alternative Tentacles. POB 419092. San Francisco. CA 94141-9092)*. First off. the following is not a political stance, so all of you politicians can just go on and look for a review that is. My point here is a simple one -- review the contents of this CD. Mumia Abu-Jamal. an alleged cop-killer who is currently serving time on Pennsylvania's Death Row. cuts loose on this release. He narrates. offering his views and opinions on being a political prisoner. Abu-Jamal talks about the prison system for profit. as well as the racist nature of drug war. Jello Biafra even has a spoken word piece on this disc. Complete information on Abu-Jamal's case can be found in the CD booklet. Now. on to the music...The political Hardcore band from southern California known as Man Is The Bastard contribute four musical pieces. or better yet. "soundtrack music." to this CD. The songs continue in the traditional MITB way: two bass guitars, drums. and aggressive political lyrics. Proceeds from the album sales are going to Mumia Abu-Jamal's legal defense. MITB also just recently played a benefit show for Abu-Jamal's legal defense as well.(CD)**-Lloyd**

Vandals "Christmas With The... Oi To The World!" *(Kung Fu. POB 3061. Seal Beach. CA 90740)*. Yes. I have had this for a year.. but now that the season has returned so will this record. After all. this is the best of the Christmas Punk records with the exception of Crucial Youth. and that has been out of print for years. This is a must own so you can slip it in the CD changer with your parents' Perry Como CD. It's worth the laugh and it's good clean fun. Typical Vandals Pop Punk with silly Christmas oriented lyrics.(CD)**-Myk**

The Van Pelt *(Art Monk Construction. POB 6332. Falls Church. VA 22040)*. Three songs on this one. with one of them being a campfire chant. Pleasantly discordant guitar. with semi-spoken vocals. as you would expect from these guys. So. basically two great songs from the Tom Pettys of Indie Rock. Unfortunately. this EP is only seven minutes long. but they have a new album coming soon.(CD)**-Mr. Noiz**

Vas Deferens Organization "Sweat Your Cheese" *(Charnel Music. POB 170277. San Francisco, CA 94117)*. Picture awesome tribal drumbeats. with whiny annoying weird sounds. Very fucking strange. but I like it for that reason. If I had to. I guess I would compare these guys to Crash Worship. Use this to conjure up Beetlejuice.(CD)**-Mr. Noiz**

Violent Headache "First Shit Collection '92-'96" *(You're Not Normal. 2835 Delaware Ave. Apt #1, Kenmore. NY 14217)*. Spain's Violent Headache have dumped their entire collection into the lap of YNNR. All in all. the band are that super fast crusty Death Metal sludge where you can't distinguish any lyrics out of the gurgles and grunts. Then again I think they sing in Spanish. so I wouldn't know what to make of it anyway. The songs have political oriented sounding titles like "Capitalist Scum." "War Puppets." "ALF." and "Condemned To Work." but as to how heavy their message is? I couldn't tell you because I don't know what "bluggah. bluggah. blargh" translates into. There's 68 tracks all together. and that far surpasses my RDA of Crust Metal. This is good in small doses. but anything beyond that might give you a violent headache of your own.(Cassette)**-Groovy**

Vision "One And The Same" *(Corrupted Image, 84 Cherry Rd. Lake Hopatcong. NJ 07849)*. Being from Connecticut originally. I am a huge Up Front fan. Being from New Jersey LouHawk (for all who know him) is a huge Vision fan. We constantly argue as to whose scene, and bands were better. Well, if you compare the new Vision to the new Up Front I win hands down. Vision sort of comes out sounding dated even though they are new songs. The vocalist doesn't seem to have that strong a voice, and let's face it. they just don't have that GO! quality. Vision fans will love this as it smacks of their heyday. New people I don't think will really get it. If you want to check out Vision try and find their last album on Cargo. If you want to settle the CT vs. NJ argument pit this against the new Up Front on Smorgasboard. Yeah baby! Old School for those who remember.(CD)**-Myk**

VKTMS *(Broken Rekids. POB 460402. San Francisco. CA 94146)*. These songs were originally recorded back in '78 through '82. but I don't know shit about this band. This is really old school Punk Rock from back in the day. This CD has 24 songs but it is a little too obnoxious for me.(CD)**-Marc**

Vond "Slipp Sorgen Los" *(Dark Dungeon. POB 16615. Chicago. IL 60616)*. There is a lot I can say about this release. but since you're probably looking for a quick easy to digest description I'll give you just that. Vond is very dark and atmospheric orchestral music. There you go. but let's get beyond that and surpass all the safe predictability of the poison pen. Vond. better known to most of darkwave fans as Mortiis. is a mischievous spirit that possesses the ability to conjure up aural hallucinations that will leave you bewildered. I don't know about you, but I find this sort of moody stuff pretty darn entertaining. and good enough to read a book to. Never mind that jukebox dance-a-thon noxious drivel that has been rotting away at your brain for so darn long. Pick this up now. and try to figure out why this album was originally banned in Germany. I guess people were resurrecting too many old demons while they were spinning this...some really good stuff.(CD)**-Groovy**

Waiting For God "Desipramine" (Reconstriction /Cargo. 4901-906 Morena Blvd. San Diego. CA 92117-3432). Down and dirty electronic sounds uncharacteristically matched with New Wave tinged female vocals. An unusual pairing for such abrasive music. that at times. is quiet melodic. The overall affect leaves me feeling depressed. which is good. In my own twisted world that means WFG is very exciting for me. Picture Download with a chick in place of Genesis (the guy. not the group). Very strange. don't you agree?(CD)**-Mike Bazini**

Wally "Kill Whitey" *(Creep. 252 East Market St. Suite 220. West Chester. PA 19381)*. Evil. There's nothing else to describe it but that.... Evil. Songs that last under two minutes with titles like "I Wish I Had An Extra Vertebrae." "Earth Crisis Plays Bob's Beef and Beer." "Your Momma Smokes Acid." "Crosby, Stills. and Gash." and "My Best Friend Is (Still) A Lying Piece of Shit" you can tell that there is a humor to Wally. but the scary thing. Wally isn't laughing; they are serious. Like this lyric: "It's come around full circle again pretty boys playing music for money and chicks/ next time you look me in the eye you're gonna die." This Philly three-piece live is also an amazing sight to see. They are all incredible musicians. and it shows here on this CD. They play tight fast paced Metal. I hate to compare them to A.C.. but I guess I have to because there is nothing else to compare them to. Wally are in a class all by themselves. They are the new sound of Rock n' Roll. and it's evil. As Wally says on the CD "Your Rock and Roll Is WEAK!" Are there any bands out there to take on the challenge? Probably not. because Wally will win!(CD)**-Jack**

The World/Inferno Friendship Society "The True Story Of The Bridgewater Astral League" *(Gern Blandsten. POB 356. River Edge. NJ 07661)*. This by far gets the award for weirdest CD of the issue. Not only did I not ever expect something like this from Gern Blandsten. I never expected a sort of CD of showtunes. Ska. Swing, Jazz and Rock make up just some of the influences on this piece. This is much in the vein of the Royal Crown Review. This has to be heard to be believed. in that Primus sort of way. The musicianship is top notch but the packaging sort of sucks. Get over it. This is for the person who can actually like something other than Ska or Hardcore. Great stuff.(CD)**-Myk**

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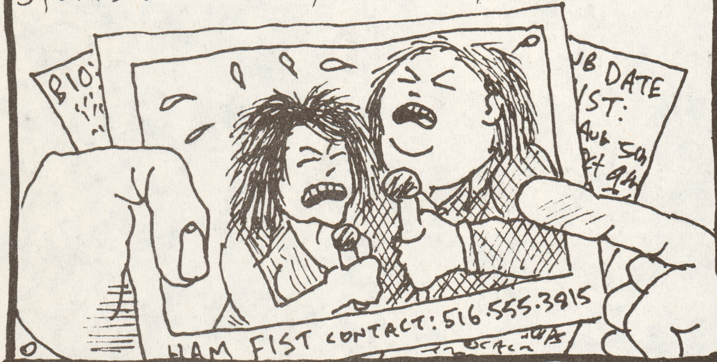
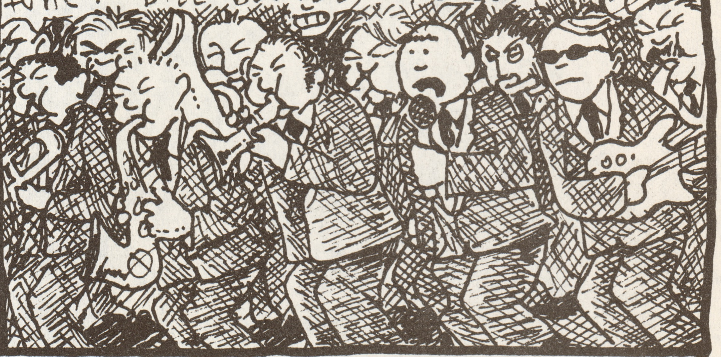
SPORT'S PAGE is proud to be part of U.T.V., which is proud to be part of Long Island's ever-expanding MUSIC PRESS! which, in turn, is proud to cover Long Island's thrilling music scene! which is, um... thrilling! So here, assholes, are some **FACES-N-PLACES** FOR **'98!**

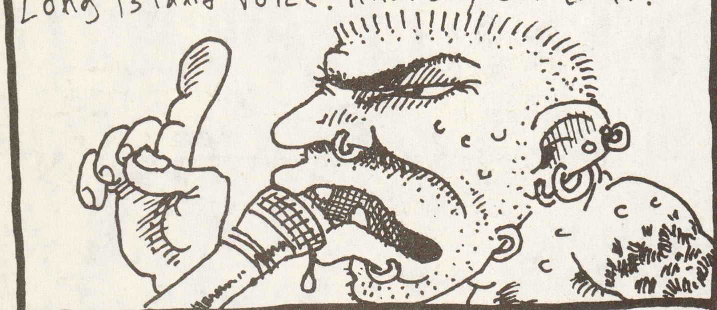
HAM FIST - a tribute to MEAT LOAF: Vinny Strunziata and Band (featuring the "Baldwin Belter," Laura Sfinginolli) bring their Spectacular show to "McGee's Sports Bar" every Thursday! A must-see!



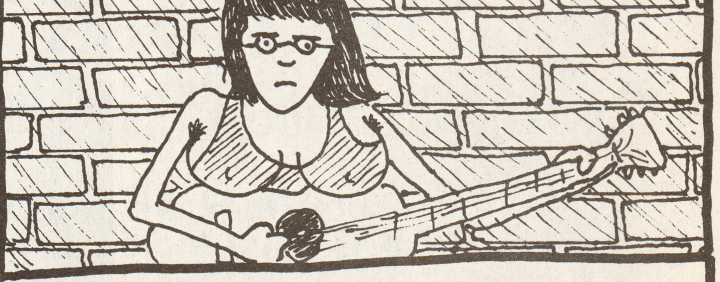
CARMINE DeZUMPALLINO & the SKA-RA-RA-BOOM-DE-AYS: offer today's exciting SKA sounds on alternate Sundays at "MOMENTS: a gathering place." Don't miss their big tune: "BILL BEUTEL"! No Cover!



ROAD RAGE: Former members of "All Apologëëz - a Nirvana tribute" Rock Out with today's invigorating PUNK sound! Don't miss James "Fuck You" Friscoliatta's angry vocal stylings! Recently profiled in the Long Island Voice! Anarchy on L.I.!

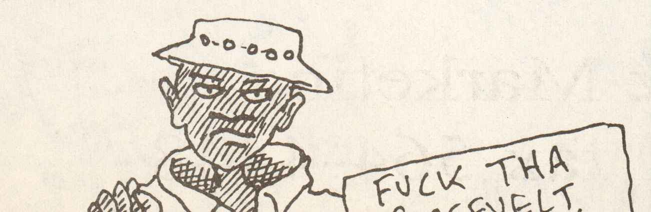


Desiree Piscollietti: Former lead singer of "ZAGG - a tribute to Joan Jett," this pissed yet tender folk chick will wow you with songs like the one she contributed to the C.D. "Long Island Artists Salute Sting." Catch her at BORDERS BOOKS! Big tits!



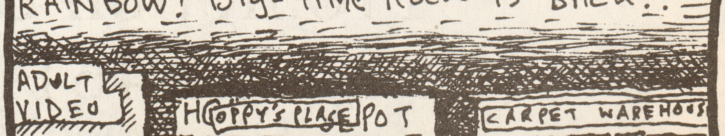
(obligatory, condescending mention of one "Mouli"* act):

SKANK DADDY BOZACK!: "representing" Amityville, this young rapper has a great demo tape, we're told. Whatever.


FUCK THA ROOSEVELT FIELD MALL SECURITY!

© SPORT '98

And finally, a new HOT SPOT! **OPPY'S PLACE!** legendary L.I. club owner Oppy Oppenheimer returns with a roster of NAME acts including: Roger McGuinn! Aztec 2-Step! THE Good Rats! come down to the Tuesday night "blues jam" with former members of FOGHAT & Richie Blackmore's RAINBOW! Big-time Rock is BACK!!



* that's an insider term in L.I.'s vibrant music community. Kinda like "URBAN" for you hip liberals.

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ATTENTION PUNKS!! Check out *Bloody Wanker* (e-zine)!! http://marymount.mmm.edu/data/splash.htm We need writers or suggestions! Write to: **Bloody Wanker, P.O. Box 222166, Great Neck, NY 11022,** or e-mail **ssharf1@vaxc.hofstra.edu or nsb8220@is4.nyu.edu**

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YO MAMA! Sure is fat, but even so, you can still buy the new CDs by the Dead End Kids and No Fraud because they're both out now! Dead End Kids play awesome old school punk rock, No Fraud play fast and furious hardcore punk. More stuff will be availbale later. Stamp for catalog, patches, and stickers. **Napalm Ape Records, c/o Kevin Allesee, P.O. Box 2510, Pt. Charlotte, FL 33949.**

Check out (vaginal) cleansing ritual's track "What Barbara Liked Most About the Bahamas". True love.

.4-SPEED OVERDRIVE has changed its name to The Peds. We need help booking shows. Peds "Fuck the government" stickers $1. Peds "Damn you all" $10. **Steve Cook, 241 Ebenezer., Rock Hill, SC 29730.**

SEX PISTOLS! For sale: 5' by 2.5' original cardboard display for the release of The Great `Rn'R Swindle. 1' by 2.5' original cardboard potrait display fo each member. 3' by 2.5' original paper poster of Sid Vicious. Best offer over $100. **Call Mark Wagner at (516) 289-6442.**

FREE PORN! Nope, but the Dead End Kids and No Fraud CDs are out! Also look for stuff by: D.U.I., John Q. Public, Drunk N'Anger, Jumpin' Land Mines, Five By Nine, He-Man Woman Man Haters, and a comp with tons of bands. Stamp for catalog, patches, and stickers. **Napalm Ape Records, c/o Kevin Allesee, P.O. Box 2510, Pt. Charlotte, FL 33949.**

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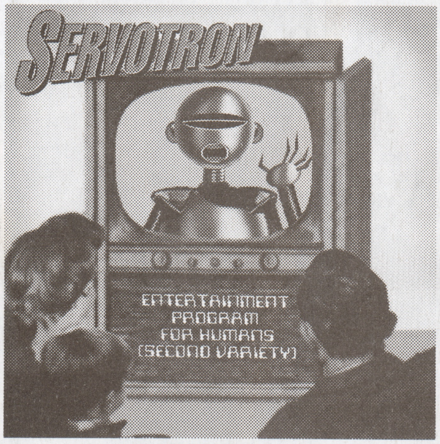
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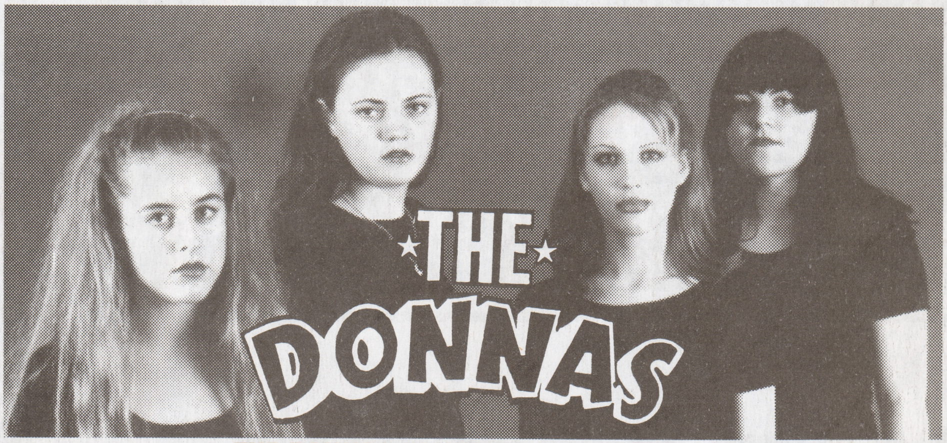

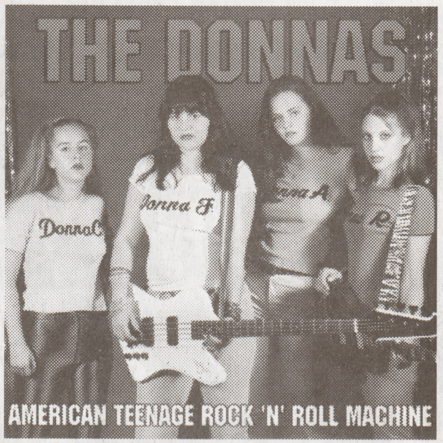
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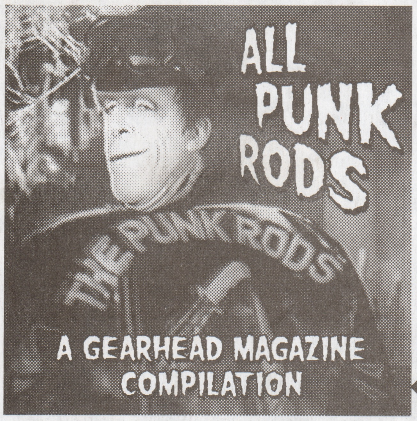
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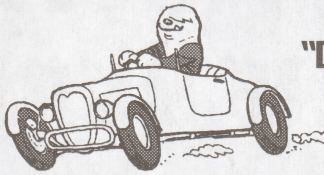

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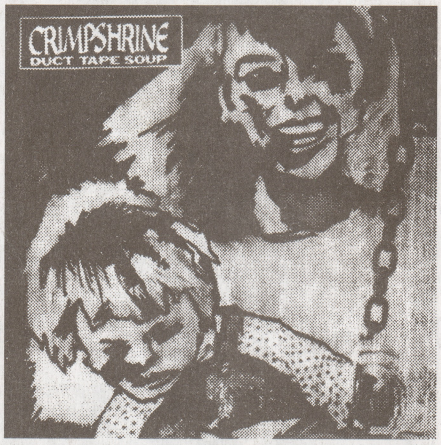
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